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Report of the Work of M. Caussinus, by the Committee on Music of the Academy of Fine Arts.

Gentlemen:

At the request of the Minister of the Interior, the Committee on Music, has the honor to report the result of the examination which you ordered them to make on the Progressive Method of M. Caussinus for teaching the Cornet, Saxhorn, Valve-Trumpet, etc., lately introduced by the Minister of War, for military bands.

The work of Mr. Caussinus is divided into two parts : —

First, — The detailed description of the instruments named, the fingering of which is the same as the Cornet, although they differ in shape and sound. Military pupils, who may be called to make use of several of them, will find it of great advantage to have united in the same method all that is necessary for their studies. After having, in a progressive series of his solfeggio lessons, treated of musical theory, of the formation of sounds, of the scale in all the keys used, of intervals and their inversions, and of transpositions, — the author ends the first part by tables and exercises for the reading of both the natural and artificial fingering, and by exercises in triplets of eighth-notes, taking up the different forms of the scale, with the comparison of these triplets to simple eighths.

Second, — He presents the various difficulties of the tonguing ordinarily used for trumpet calls and phrasing. Two tables show the different fingering, natural and artificial, for turns, trills, and cadenzas. The last lessons are preceded by preparatory exercises which show the division of value used.

The work ends with what are known as classical studies, which serve to prepare the pupil to execute the most difficult fingering and articulation. The author has even gone so far as to mark by signs, in each lesson, the breathing places essential to good phrasing.

Mr. Caussinus has been a military man. His great skill as a teacher and performer is generally acknowledged. He has produced many excellent performers. Knowing well all the instruments lately introduced, he could, better than any other person, facilitate their study. By his Method, which is very clear and concise, he has rendered a service which merits the approval of the Academy.

[Signed:] AUBERT, HALEVY, SPONTINI, ADAM, } *Committee.*

CARAFA, *Reporter.*

Report adopted by the Academy.

Certified by the *Permanent Secretary*,
RAOUL ROCHETTE.

A true copy. Attest
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PREFACE.

The progress of musical art is continually bringing forth new difficulties, requiring new means to overcome them. Filled with this thought, I judged that a new Method was required, supported by good authority, to meet those difficulties as well as inventious of which the continued remodeling and improving of brass instruments that has taken place within the past few years give striking examples.

I believe that the work which I bring forward answers the real purpose; and in order to convince myself more, I need only review with attention all previous methods. And I have found (as anybody may) that they are not progressive enoug for the generality of pupils. Those learning instruments are obliged to apply themselves to the rudiments of music by means of the Solfeggio.

The object which I propose and wish, is clearly indicated by the title, Progressive Solfeggio Method. It has been my aim to avoid those difficulties, by bringing forward, simultaneously and very progressively, the study of music with the study of the instrument; and I believe that in so doing I have rendered a true service to the teacher as well as to the pupil. The latter, being often deprived of voice, could not derive any benefit from the study of the Solfeggio. Thus, disconcerted by this obstacle, and not believing himself capable of learning the instrument, he gives up both, which is often wrong. Experience teaches us that one who has no vocal powers may produce a very fine quality of tone on an instrument. Difficulties in reading music which he could not conquer by the natural help of vocal culture, he conquers with *embouchure* and by mechanism. Another pupil, on the contrary, possessing all the qualities of a musician, finds himself stopped by the first difficulties of mechanism or of articulation.

By the care I have taken to fill up these gaps, the inconveniences which I have just mentioned will disappear, and the pupil will have in the future more chance of success. The teacher, also, will find his task much easier than in years past. Wishing to fulfill his duties conscientiously, and being convinced of the insufficiency of a special method, he had to form his pupils by some kind of singing solfeggio, which, being written only for the voice, and wanting entirely in regard to the compass of the instrument, imperfectly replaces a technical work. In this way some could become good readers, but not instrumental performers, on account of the total absence of the indispensable rudiments of music. The work that I present to the public, and which has been suggested to me by all the observations which I have just pointed out, is calculated to be applied, simultaneously or separately, to vocal or instrumental study; as the accompanying part may be played with the violin, or a like instrument to that used by the pupil. By these means I hope to shorten this study and smooth over great difficulties, particularly the hardest,—that of beginning and placing the pupil in the way to progress rapidly and surely in musical and instrumental study.

My great object has been to obtain the sanction and good-will of teachers; and it is this hope that has sustained me in the work which I have undertaken.

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A

PROGRESSIVE SOLFEGGIO METHOD

FOR TEACHING THE

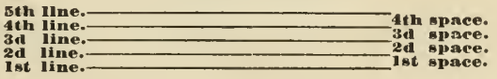
CORNET and SAX-HORN.

PART I.

ELEMENTARY PRINCIPLES OF MUSIC.

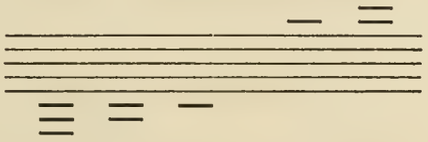
THERE are seven notes, representives of sound, which are named by the syllables *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si;* or, by the letters, *C*, *D*, *E*, *F*, *G*, *A*, *B*. These notes are placed on five parallel lines and four spaces, which take the name of the *Staff*, and are counted from the lowest upward.

EXAMPLE.



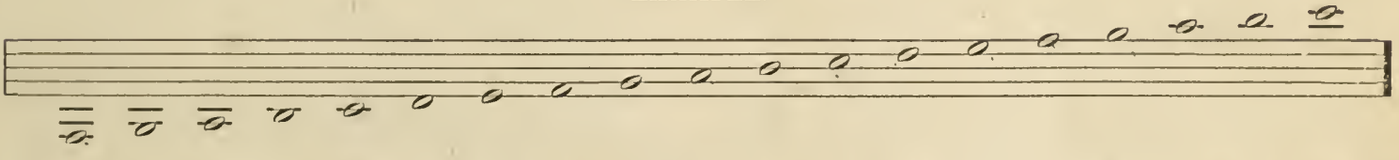
Besides these five lines, others are added, above and below, as the extent of the voice or instrument requires. They are called *ledger lines.*

EXAMPLE.



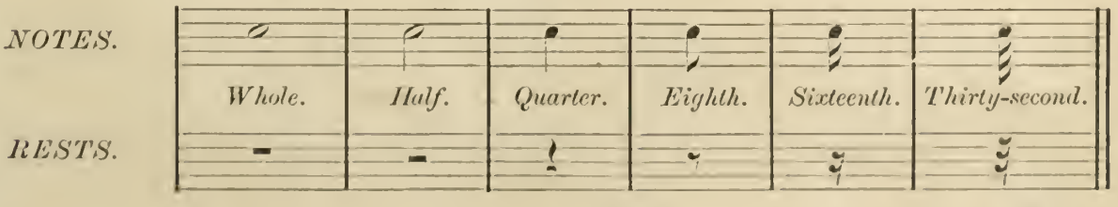
Notes are placed on the lines, between the lines, and above and below the lines of the staff.

EXAMPLE.



Notes are characters or marks used in writing music. Rests are signs made use of to take the place of these notes, when the voice or instrument must make a pause.

Notes, with their equivalent rests.



REMARKS ON NOTES AND RESTS.
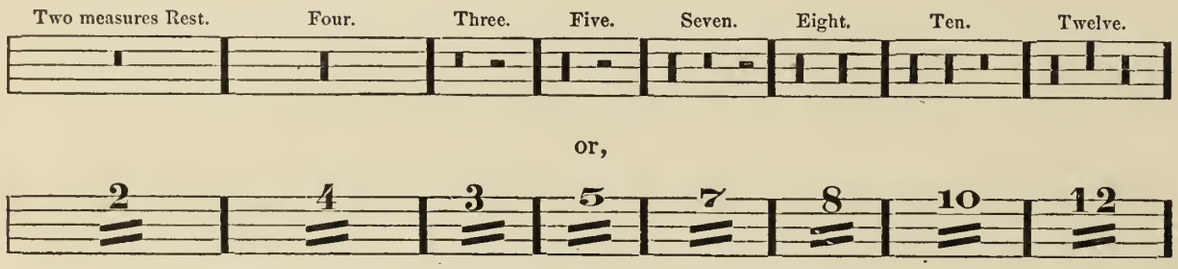
The whole note has the shape of a zero. The half-note, a zero with a stem. The quarter, a round dot with a stem. The eighth, a round dot with a stem and a tail. The sixteenth has two tails, etc.

The stem of a note can be turned up or down, as the case requires. The tail may be replaced by a connecting bar, when the notes are in groups, thus: (eighths) ♪ ♪ ♫; (sixteenths) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 etc.

The whole rest is a small, oblong, black mark, placed under the fourth line. The half-rest is of the same shape, placed upon the third line. The quarter-rest is shaped thus: 𝄽. The eighth-rest has a crook like the figure seven, thus: 𝄾. The sixteenth rest has two crooks (𝄿), etc.

There are, also, rests equivalent to one, two, three, or more measures, which are called bars of rest.

EXAMPLE.



THE CLEF.

The clef is a musical sign placed at the head of a staff, to determine the line which is to indicate the names of the other lines and spaces.

There are three different kinds of clefs: the C-clef (𝄡), the G-clef (𝄞), and the F or bass-clef (𝄢).

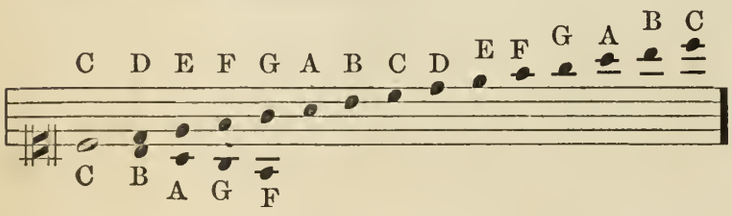
The C-clef is placed on the 1st, 2d, 3d, or 4th lines; the G-clef is placed on the 1st or 2d line; and the F-clef on the 4th or 5th.

STUDY OF THE C-CLEF.

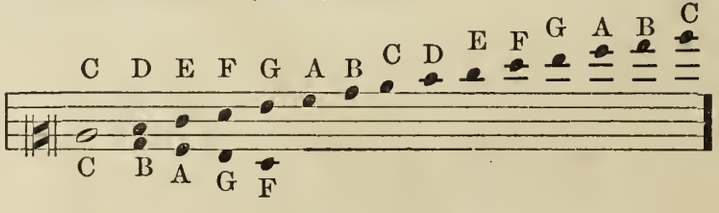
The note on the line passing through the middle of the clef is called *do*, or C: and from this note we start to name the other notes, above or below.

EXAMPLES.
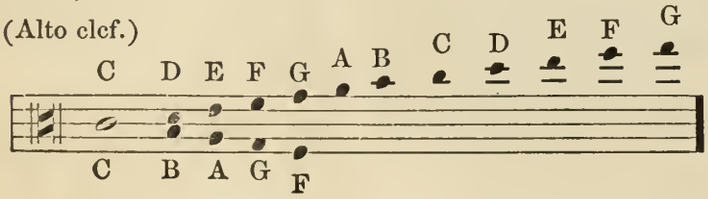
C-clef, 1st line. (Rarely used.)



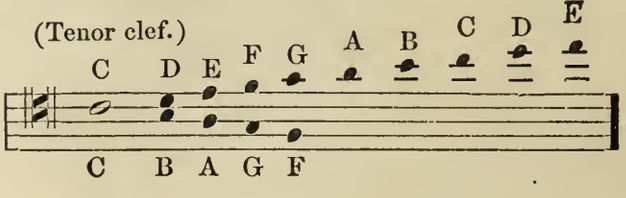
C-clef, 2d line. (Rarely used.)



C-clef, 3d line.
(Alto clef.)
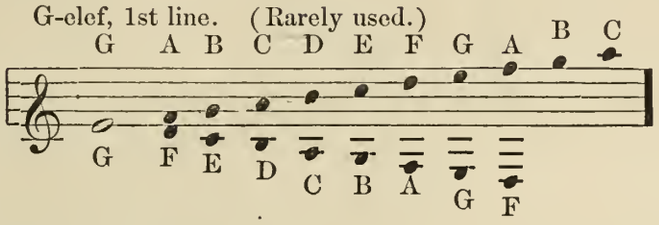


C-clef, 4th line.
(Tenor clef.)



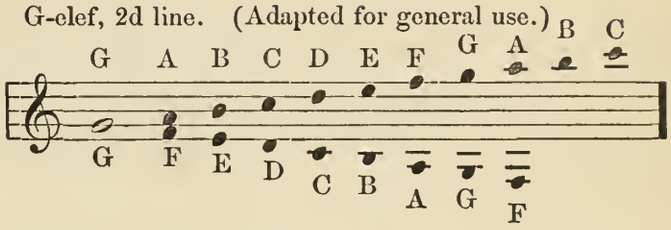
STUDY OF THE G-CLEF.

The note placed on the line passing through the round part of the clef, is called G, or *sol*. From that note, up or down, are named the other notes.

G-clef, 1st line. (Rarely used.)
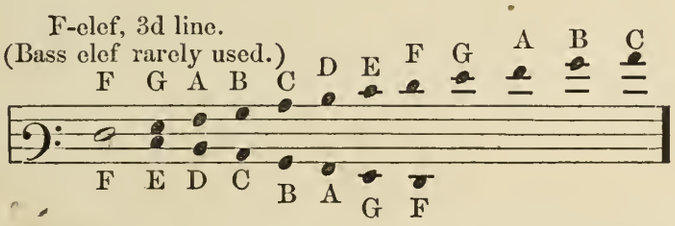


G-clef, 2d line. (Adapted for general use.)
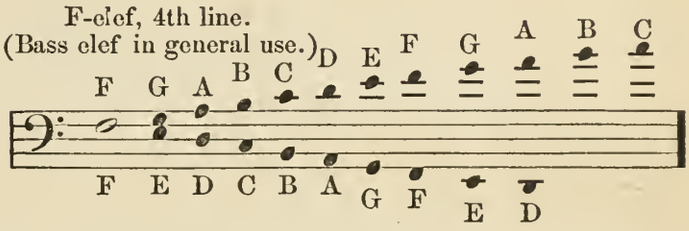


STUDY OF THE F-CLEF

The note placed on the line passing between the two dots, is called F, or *fa*. From that note, up or down, are named the other notes.

F-clef, 3d line.
(Bass clef rarely used.)
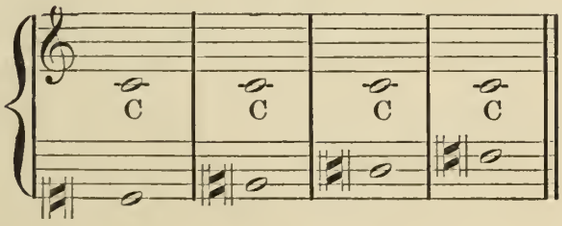


F-clef, 4th line.
(Bass clef in general use.)



GENERAL REMARKS ON THE CLEFS AND THEIR CORRESPONDENTS.
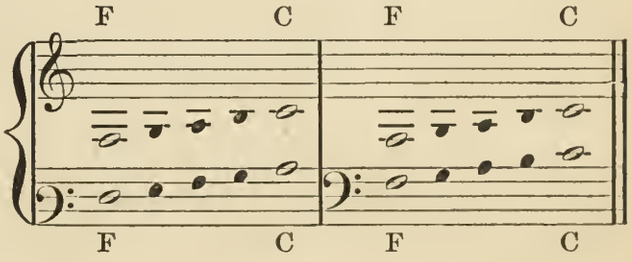
The C placed below the staff of the G-clef, corresponds in unison to the notes on the line of the C-clef.

EXAMPLE.



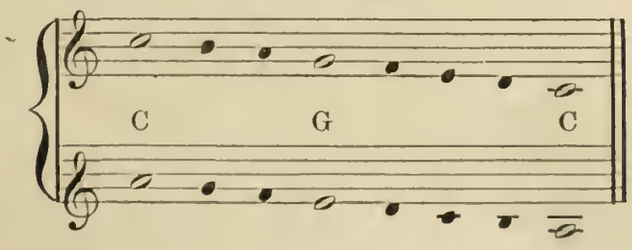
The *fa*, or F, placed below the staff of the G-clef *2d* line, corresponds in unison to the notes on the line of the F-clef.

EXAMPLE.



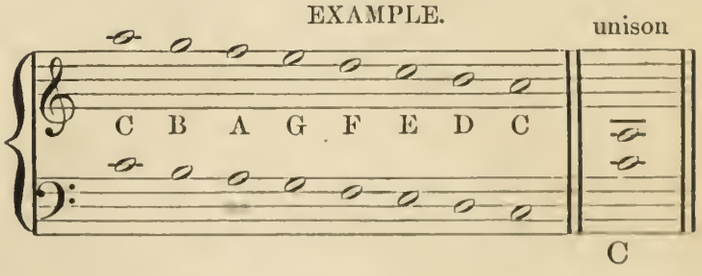
The notes following the G-clef *1st* line, are written two degrees lower than those following the G-clef *2d* line.

EXAMPLE.



The notation used with the G-clef on the *1st* line, is the same as that of F-clef on the *4th* line, but two octaves above.

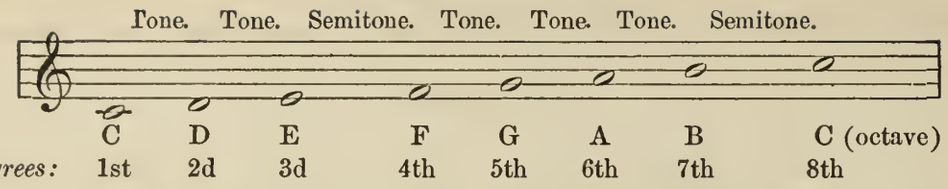
EXAMPLE.



Although the notation of the music for instruments which we are treating of here is only written in the G-clef, 2d line, it is well to know all the other clefs, in order not to be stopped when it is necessary to transpose: that is, to play in a different key from that in which a piece is written.

The notes which follow each other consecutively are called the diatonic scale. This scale contains five tones and two semitones.

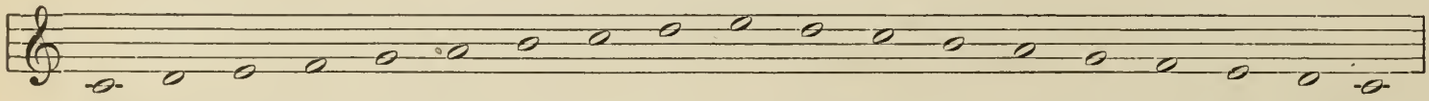
DIATONIC SCALE.



It is seen by this example, that the two semitones of the scale are placed between the 3d and 4th, and between the 7th and 8th degrees.

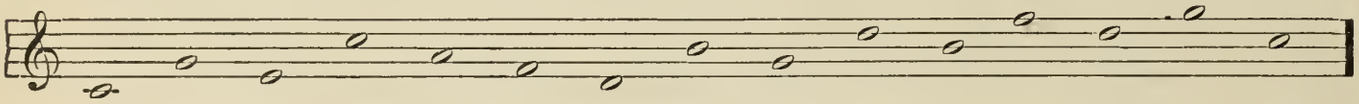
The distance from one sound to another, sharp or flat, is called an interval. There are four kinds; the conjoint, the disjoint, the simple, and the compound. They are called conjoint intervals, when the notes which form them follow each other in ascending or descending the scale.

EXAMPLE.



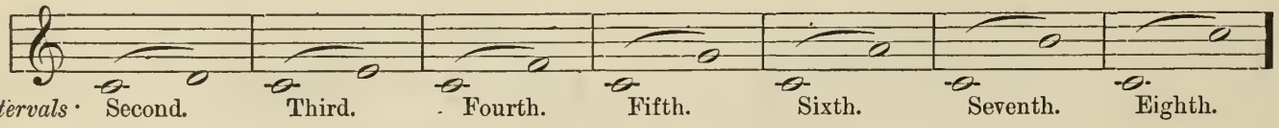
Disjoint intervals, when the notes which form them do not follow each other consecutively; and between which, other notes can be placed.

EXAMPLE.
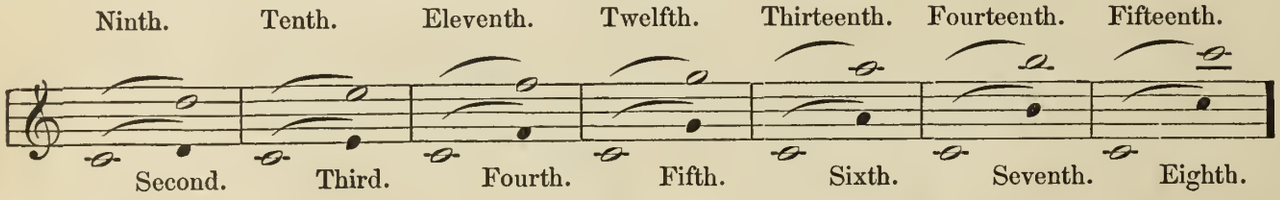


simple intervals are those which do not exceed the space of the octave. They are called the second, third, fourth, fifth, sixth, and seventh of the octave.

EXAMPLE.



The compound or extended intervals, are those which exceed the octave, above or below. They are called compound, because in fact, they are merely a repetition of the others. There are seven of them also. The ninth, tenth, etc.

EXAMPLE.



TIME.

There are three simple forms of time, namely: — The two-beat, which is marked by the figure $\frac{2}{4}$, or by $\frac{2}{2}$, (barred). The two-four time (two beats to a measure), marked by the figure $\frac{2}{4}$ over the figure $\frac{4}{4}$, $\left(\frac{2}{4}\right)$. The three-four (three beats to a measure), by the figure $\frac{3}{4}$ over the figure $\frac{4}{4}$, $\left(\frac{3}{4}\right)$. The common time (four beats to a measure) by a $\frac{4}{4}$. The other forms of time are called compound, because they are derived from simple time. The most common in use are: six-eight $\left(\frac{6}{8}\right)$, three-eight $\left(\frac{3}{8}\right)$, nine-eight $\left(\frac{9}{8}\right)$, and twelve-eight $\left(\frac{12}{8}\right)$. The $\frac{6}{8}$ time is derived from $\frac{2}{4}$ time, $\frac{3}{8}$ from triple common time, $\frac{9}{8}$ from $\frac{3}{4}$ time, and $\frac{12}{8}$ from $\frac{4}{4}$ or $\frac{4}{4}$ time. Other compound forms of time could be added to the list; but as they are of no utility, we omit them. With the above-mentioned forms, all kinds of music can be written.

When there are two numbers at the signature, one above the other, the upper one marks the number of notes contained in the measure. The lower tells the length of such notes. We will give examples, progressively, for practice in time.

MOVEMENT.

Movement is the degree of quickness or slowness given to a piece of music. Each measure can have a different movement, suitable to the piece. It is generally indicated at the beginning, by some Italian terms: the principal ones of which are as follows: —

Italian Terms.	*Meanings.*
Grave, Lento, Largo,	The slowest of all movements.
Larghetto,	Less slow than the above.
Adagio,	Very slow and expressive.
Andantino,	A little faster than the Adagio
Affettuoso,	With tenderness and pathos.
Andante,	Slow and sedate.
Allegretto,	A little faster than Andante.
Allegro,	Lively. Gay.
Presto,	Very quick.
Prestissimo,	Quick as possible.

These terms would be sufficient to express all the movements, but many others are used. They are as follows: —

Amoroso,	Tenderly. With passion.
Vivace,	Lively. Nearly as quick as Presto.
Con Brio,	With brilliancy and spirit.
Tempo Giusto,	In exact time.
Gracioso,	Gracefully.
Moderato,	Moderately.
Sostenuto,	Sustained.
Cantabile,	In a graceful and singing style.
Maestoso,	Majestic.
Agitato,	With agitation.

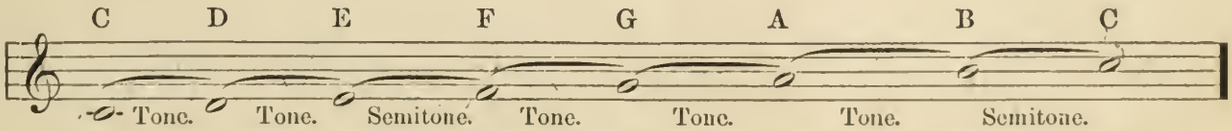
Ad libitum (at will) indicates to the singer or performer that he can slack or increase the movement, from the place where the word is written until he comes to the word *tempo*, which signifies that he has to resume the former movement. During that time the accompaniment must follow the singer or performer. It is for this reason that the words *col canto*, are sometimes used, which mean "follow the voice," at the same time that the words *ad libitum* are placed in the principal part.

ON THE TONE AND SEMITONE.

The word *tone* has several different meanings in music: First, it is used to designate the interval from C to D; from D to E, etc. Second, to designate the note on which a melody or scale is established, and where it should terminate. Third, to designate the crook of an instrument and its pitch.

The major scale is composed of five tones and two semitones, closing with the octave, which is a repetition of the tonic. *Tonic* is a name applied to the principal note of the scale.

EXAMPLE.
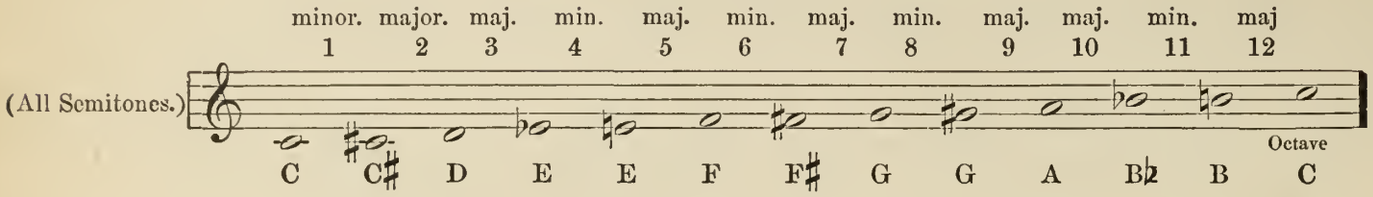


Tonic. Super-tonic. Mediant. Sub-dominant. Dominant. Super-dominant. Leading tone. Octave-tonic.

Observe that the two semitones are from E to F, and from B to C, for all the scales from the 3d to the 4th degree, and from the 7th to the 8th degree. E *(mi)* is the mediant of the tone, or the third of the tonic. B *(si)* is the leading-tone, or the seventh of the tonic.

Each of the five tones of the scale can be divided into two semitones, — one major, the other minor, which makes, in all, twelve semitones. In order to mark in music the raising or lowering of a tone, a sign is placed before the note to be affected, which is called a *sharp* (♯) or a *flat* (♭). The sharp before a note raises it half a tone. The flat lowers it half a tone. The *natural* (♮) destroys the effect of either, and restores the note to its natural pitch.

Sometimes the *double sharp* (×) is used, which raises the note two semitones. The *double flat* (♭♭) lowers it two semitones. In order to find the nature of a semitone, observe: when it is major, the two notes are of different denominations, and are not on the same degree of the staff; when it is minor, the two notes are of the same denomination, and on the same degree: —

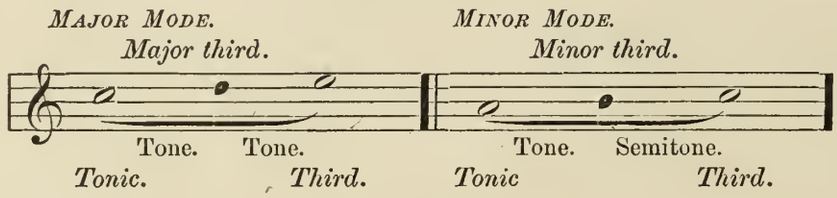
EXAMPLE.



MODE.

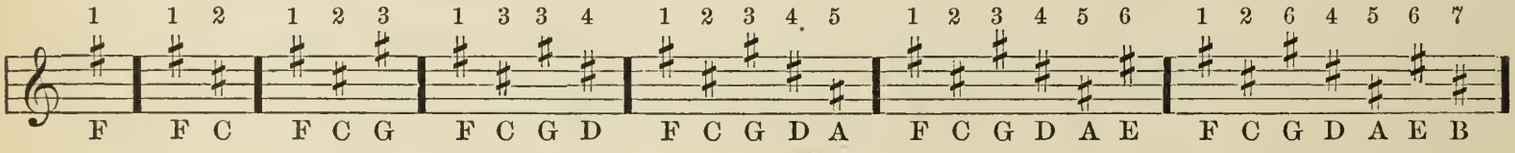
This term has reference to the character of a scale or melody. There are two modes, from which all others are derived: the *major* and the *minor*. The mode is major when from the tonic to the third there are four semitones, or two full tones. It is minor when there are only three semitones, or a tone and a half.

EXAMPLE.

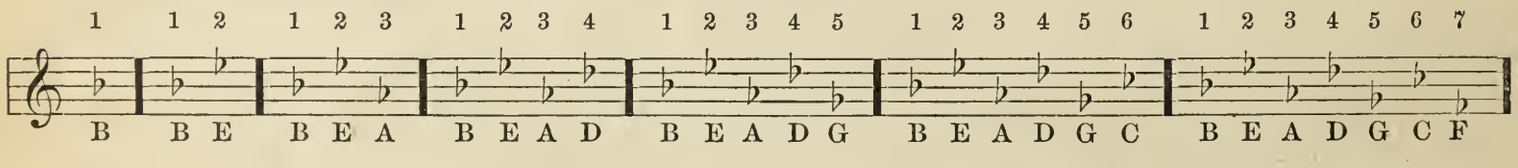


It is seen by the above example that the minor mode starts a third below the major tonic. The major mode *vice versa*. The same rule can be applied to the twelve semitones continued in the scale. Each one of these twelve semitones can be made use of as tonic in either mode; but it is necessary to use sharps or flats at the clef, to preserve the order of tones and semitones. The following is the rule for placing them: The sharps are placed after the clef, the first on F, the rest following from fifth to fifth ascending. The first flat is placed on B, the rest following from fifth to fifth descending.

Positions of sharps after the clef.



Positions of flats after the clef.



In regard to the sharps and flats, they can only be used according to their number one after the other: for example, C sharp must be placed after F sharp, and G sharp after the two preceding ones. It is the same way with the flats. It is always the last sharp or the last flat which determines the key. Generally, when the mode is major, the last sharp is the leading-tone or sub-tonic, and it is but one degree up to the tonic. When the mode is minor, the last sharp is always above the tonic, and, consequently, it is but one degree down to the tonic. When the mode is major, the last flat placed at the clef is always the sub-dominant of the key, and a fourth below we find the tonic. If the mode is minor, the last flat is the dominant; and one degree higher we find the tonic. When the clef is followed by several flats, the last but one is always placed on the tonic of the major mode. A third below will be found the tonic of the minor mode.

ON THE CORNET WITH PISTONS OR VALVES.

The Cornet, so well known to-day, has resisted the caprice of fashion, because it responded to a real need and filled an important vacancy in brass instrumentation, and is of the greatest credit to the inventor. The public favor enjoyed by this powerful and popular instrument for the many years past, far from decreasing, has steadily increased.

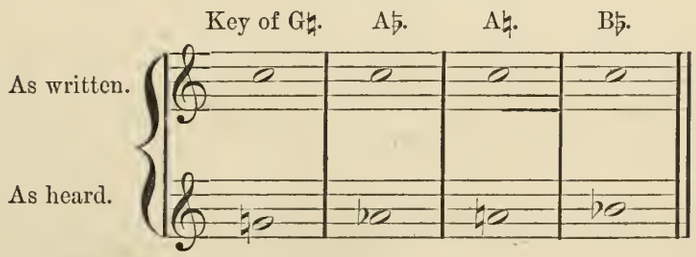
It has been recognized in the case of this instrument, as in every thing else, that though one may possess great talent, yet it demands continuous application and hard work. One of the essential conditions of the Cornet is its being a solo instrument. Employed in harmony, however, it becomes of incontestible value, on account of its mechanism, which allows modulation, and enables it to complete the chord of the trumpet. Moreover, it blends with the mass of brass instruments, and is very useful in accompaniment.

The piston or valve Cornet, being provided with three valves, has the faculty of running the chromatic scale to its full extent. Besides this advantage, it has crooks, which render its diapason more or less flat or sharp.

The names of the crooks for the Cornet are as follow: C, B♭, A, A♭, and G.

All the crooks (B♭ excepted, that being the natural key of the instrument) are transposing crooks; that is, their notes as written do not represent the real sounds heard.

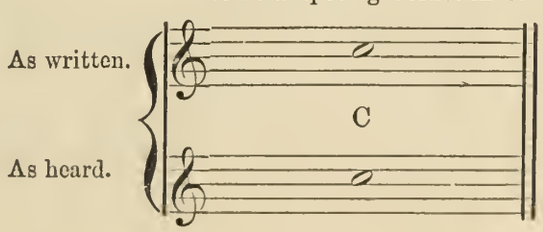
EXAMPLE.



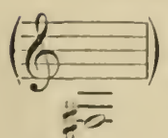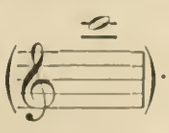
It is seen by this example, that each transposing crook pitches the instrument in a new key, the tonic of which is the first note of the designated scale. Thus, all instruments non-transposing, or transposing at the octave only, and of which, consequently, C written gives C in real tone, are considered as being in C.
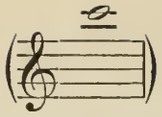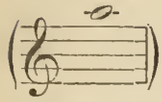
EXAMPLE.

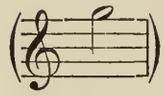
Non-transposing Cornet in C.



COMPASS OF THE CORNET.

The compass of the Cornet averages two octaves and a quarter. Its scale generally begins at F♯ below the staff,  and follows by semitones to C above the staff  . Some artists, endowed with a strong *embouchure*, obtain several notes above C. These notes, however, are produced with difficulty, and their quality is so poor, that no account should be taken of them. There is a special compass written for each crook, as follows: — The A♭ crook begins at

F♯ below, and goes to C above the staff  (difficult). The A♮ crook begins at F♯ below, and finishes at A  (easy). The B♭ crook begins at F♯ below, and also goes to A above the staff  . A little hard to get.

The C crook begins at F♯ below, and finishes at G above the staff  (easy); but if the note is too difficult to obtain, (not being wanted) it ought not to be written in the notation of the Cornet
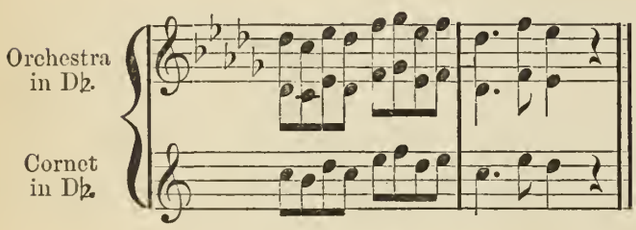
Note. — The G, A♭, and C crooks are seldom used, the B♭ and A♮ crooks answering all purposes.

Although the Cornet by its mechanism posesses all the degrees of the chromatic scale, the choice of crooks should not be neglected. Thus, the composer who writes for that instrument ought always to take the one on which the greatest number of natural notes may be given. That is, the one which requires the fewest possible sharps or flats. It is for this that the names of the crooks are placed at the head of a piece, when those crooks are particularly suitable to it.
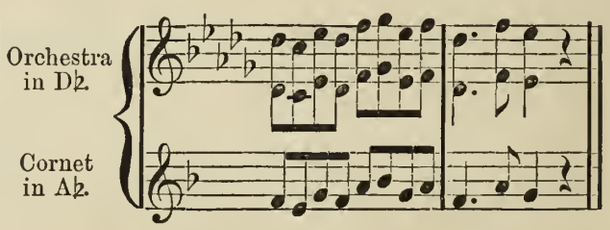
Note. — It is easier to produce high notes than low with a low crook, and low notes than high with a high crook; thus it becomes necessary to make use of the high or low crook, according to the melody of an orchestra, to ease the execution of high or low notes, as the case requires.
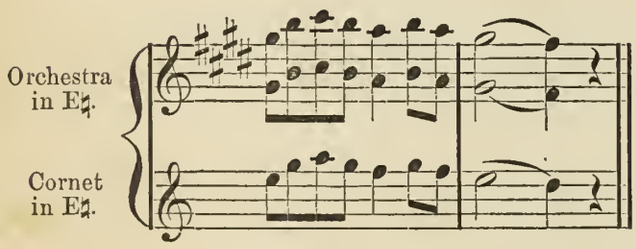
The following example will show what has just been explained.

Remark. — The lower notes are in unison, in the example, with those written for the Cornet.
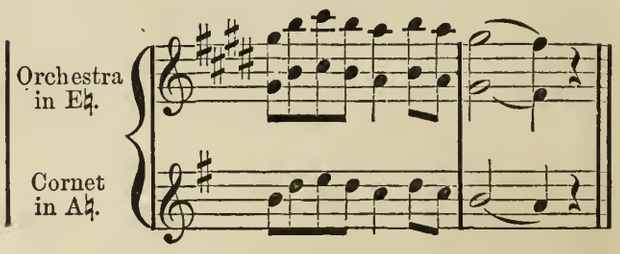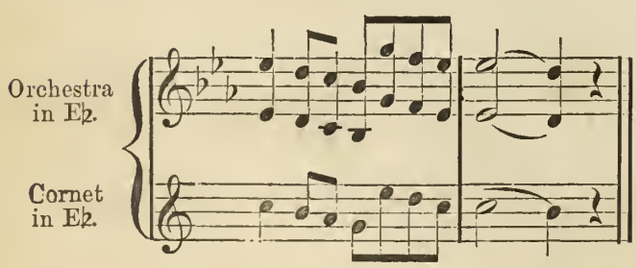


This melody, with the Cornet in A♭, is played in F, (with one flat at the clef,) and is rendered with more sonority.
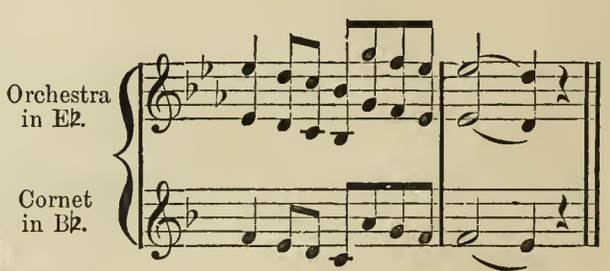




Better to play this with the A-crook, notation in G (one ♯ at the clef), to secure good quality and correctness of tone.





To give to this melody more brightness and sonority, it would be better to play, with the B♭ crook, in F (with one flat at the clef).



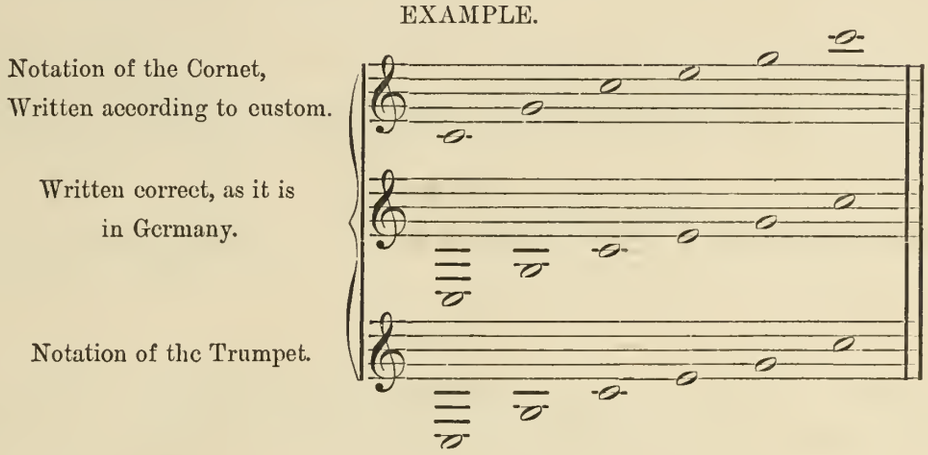
These examples are sufficient to indicate the crooks that should be used to write or perform different melodies

CONNECTION EXISTING BETWEEN THE TRUE DIAPASON OF THE DIFFERENT CROOKS OF THE CORNET, COMPARED WITH THE CROOKS OF THE TRUMPET.

Although these two instruments differ from each other in sound, there exists, however, a real agreement between them, namely: Their diapason and pitch are the same, and the difference is only in the way of writing for them.

The Cornet is not, as is supposed, the bass of the trumpet; both are written in the same clef, but with this peculiarity, established by custom, that the notation of the cornet is written lower by an octave than the real pitch of the instrument.

EXAMPLE.

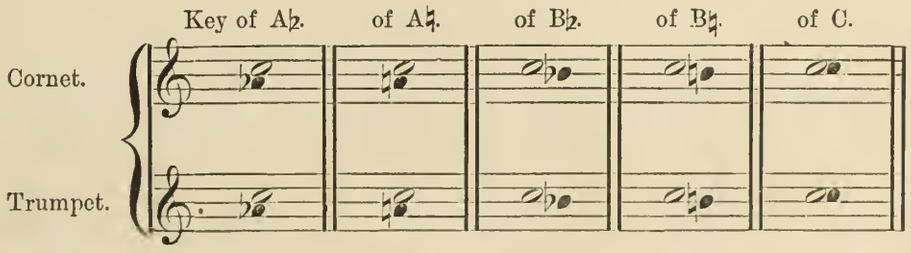


This custom of writing for the cornet an octave above the trumpet has been adopted to ease the reading, and to suppress additional lines that would otherwise be required, especially when writing for a sharp crook.

The following table will show the true connection existing between the diapason of the different crooks of the cornet, compared with the trumpet, and will be understood by the above remarks.

Remark: — The white note designates the written note; the black show the real effect.

EXAMPLE.



It will be seen by this table that the crook of the cornet becomes natural in unison with the crook of the trumpet. The only true way in writing for the cornet is one octave above the trumpet. It will be seen by this reversal that the trumpet comes in unison with the sharp crooks of the cornet.

These examples will suffice to show how to perform and read on the cornet music which is written for the Trumpet.

THE SOPRANO HORN, OR SMALL SOPRANO TRUMPET.

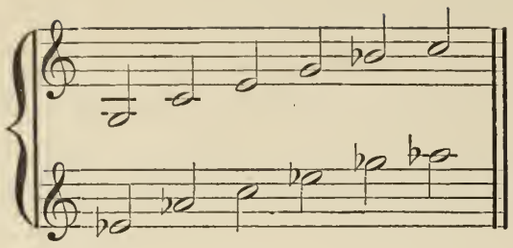
The soprano horn or small trumpet (octave in C) is provided with four crooks, which, by their high diapason, often continue the ascending scale of the crooks for the trumpet. This instrument is one octave above the crooks A♭, B♭, B♮, and C, of the trumpet. The soprano horn, in all of its crooks except that of C, is, as has already been said, a transposing instrument for the cornet and trumpet. Its notation is the same as that for the trumpet, with the difference that, as its diapason is sharp, the compass of its scale becomes more concentrated.

The following example shows the compass that can be assigned to the different crooks of the soprano horn.

EXAMPLES.

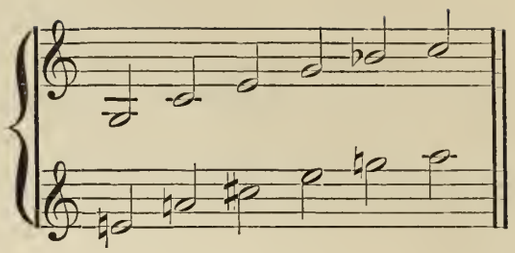
Soprano horn in A♭.

Effect (corresponding to the notes of the Orchestra).



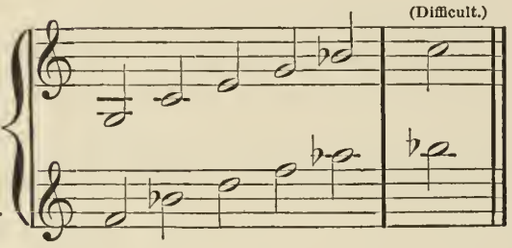
Soprano horn in A♮.

Effect.



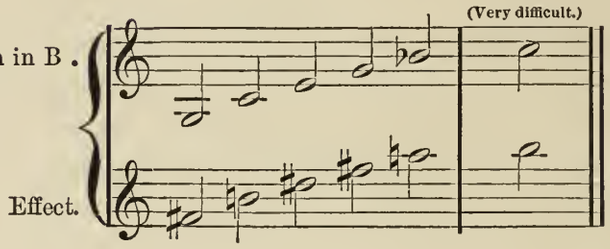
Soprano horn in B♭.

Effect.



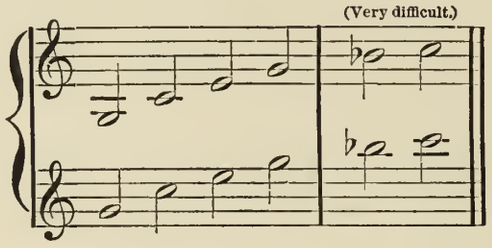
Soprano horn in B .

Effect.
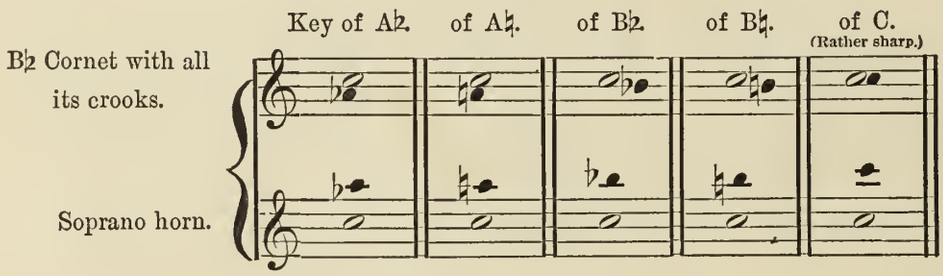


Soprano horn in C (natural tone of the instrument).

Effect (produced in unison with the upper octave).
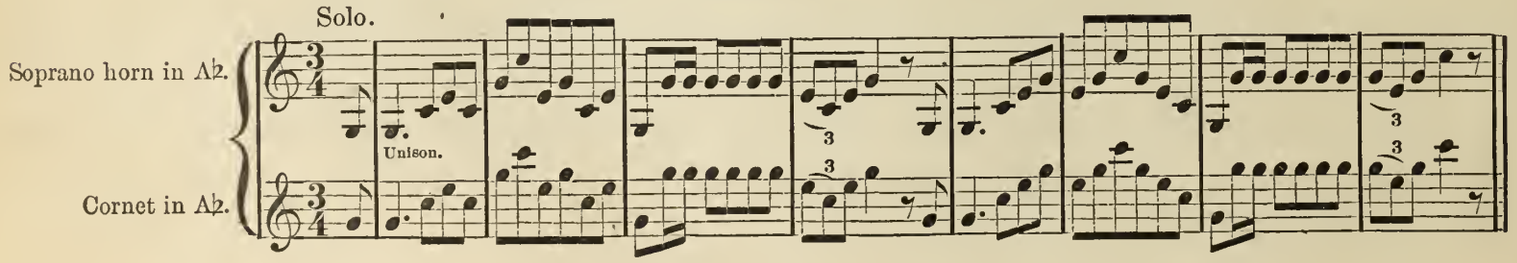


The way to write for the soprano horn being the same as for the trumpet, the notation of the Cornet is written according to custom for all its corresponding crooks, and is always considered as being an octave lower.

EXAMPLE.



Thus, if it happens that a solo written for the soprano horn must be played by the cornet, this latter, in order to obtain the real diapason, would have to give the notes an octave higher than written.

EXAMPLE.
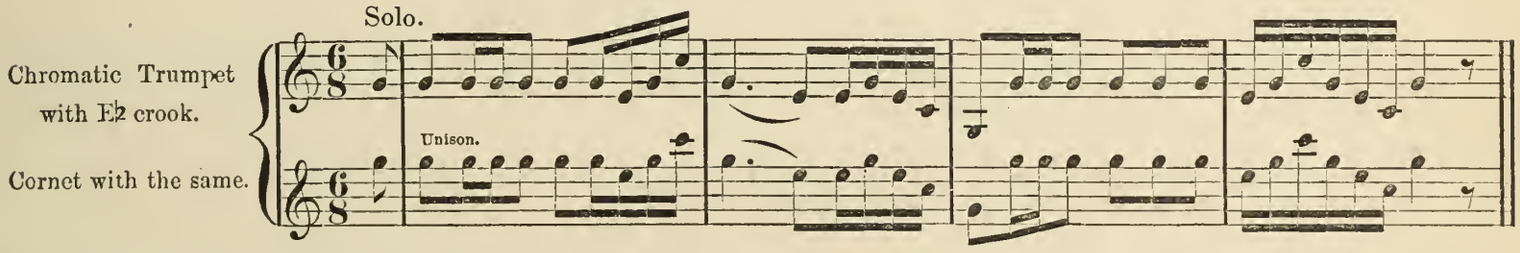


THE CHROMATIC OR VALVE TRUMPET.

For a long time past, composers have recognized the powerful effect produced by the combination of brass instruments; and the important part they have assigned them, causes them to be held in more esteem every day. The rôle that the trumpet was called upon to perform, must have shown them how very defective and susceptible of improvement it was. The system of pistons or valves adapted to the trumpet gives it the same advantage that the Cornet has, — it brings out all the intervals of the chromatic scale. The usefulness of that instrument brought it into general use. The composer must not, however, overrate its capabilities, or make a solo instrument of it. Its rôle is peculiarly adapted to itself, and it has the immense advantage, in mechanism, that the pitch of its diapason can be changed in an instant. That is to say, a certain piston transposes the instrument into another key (see table). This instrument, like the Cornet, has crooks more or less low or high. We will classify these different crooks into three groups: First, the low crooks, or A♭, A♮, B♭, B♮, quite a heavy tone. Second, the medium crooks, D♭, D♮, E♭, — good and brilliant. Third, the upper crooks, E♮, F, F♯, G, — brilliant, but a little hard. These crooks, with the exception of C, are transpositors.

The compass of the Trumpet is the same as the Cornet with similar crooks. The quality of sound is different, but the notation is the same as that of the ordinary trumpet: consequently, an octave below the Cornet.

EXAMPLE.

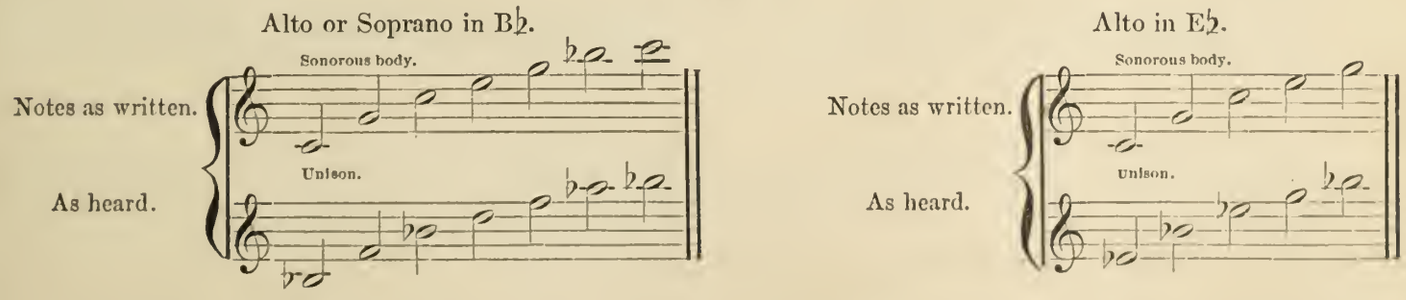


This example is sufficient to show how to read and perform, with the trumpet, parts written for the Cornet, (see exercises).

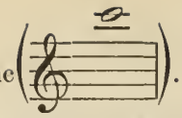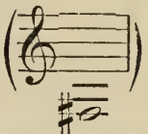
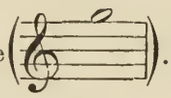
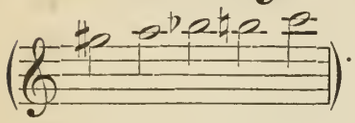
THE ALTO OR SAXHORN.

The fortunate invention of the piston or valve Cornet has caused a decided impulse in the researches of our brass instrument makers. Different new productions have come from this intellectual activity, diverging more or less from the natural and primitive style of the ordinary trumpet. The Alto or Saxhorn is one of these. It has two different tonalities, B♭, and E♭. Being, consequently, a transposing instrument, we write for one or the other tonality, as in case of the Cornet, and on the G-clef, 2d line.

EXAMPLE.



As in the case of all valve instruments, the use of its mechanism gives the privilege of sounding all the intervals of the chromatic scale. The usual compass applied to this instrument is that of the B♭ Cornet. It begins at F♯ below,

and goes to C above the line  . The E♭ Bugle, being a fourth sharper than the former, loses a fourth in the upper notes; but in the low notes, on account of the ease by which low C can be given, by means of the valve, the low F♯, below the C, may be given. The compass extends lower than that of the B♭ cornet. On account of the poor quality of these low notes, it would be well to avoid writing them. Here is really the compass of the instrument, from F♯ below,  to G above the line  . Some artists, however, endowed with a strong *embouchure*, obtain a fourth above this G  . But these notes are so difficult to produce, that they should be considered impracticable. The quality of sound of the Bugle, with one crook or the other, is very pleasant, and its correctness of tune is satisfactory. It produces a good effect in solo passages of slow, or at least of moderate movement, with the B♭ crook. When it has not the melody, it is used as an alto in military brass bands. The E♭ Bugle, on the contrary, must compete with the cornets in the high parts of the melody.

THE ALTO OR SAX-HORN IN E♭ AND F.

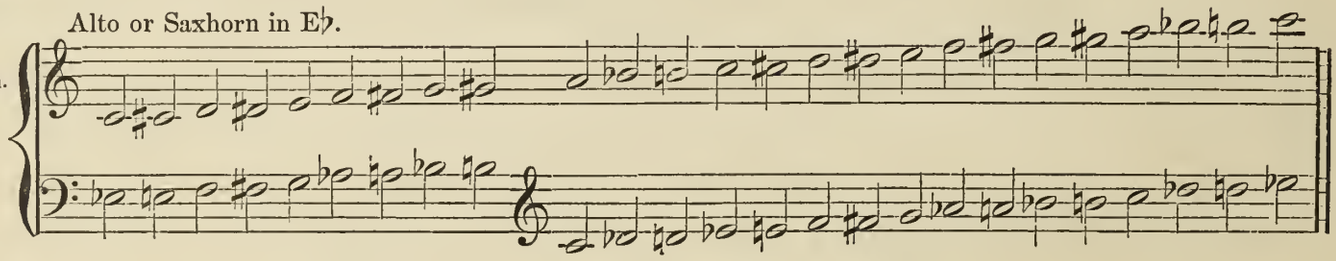
The Alto or Saxhorn can be considered an alto trombone. It has the same quality of sound, only it is more sonorous The alto is, then, by its tonality, a transposing instrument. Its compass in either tone is of the same extent as that of the cornet. It is written for in the same way.

EXAMPLES.

Alto or Saxhorn in E♭.

Notes as written.

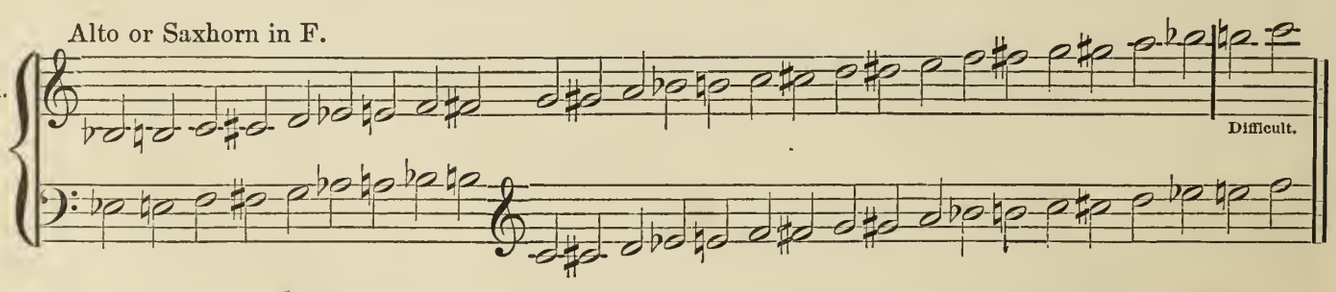
As heard.

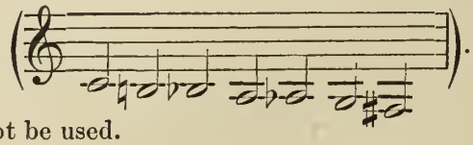


Alto or Saxhorn in F.

Notes as written.

As heard.



It is also possible to give a diminished fifth below the C  . These notes, and especially the last one, have a poor quality of sound, and should not be used.

Solos may be written for this instrument, which, in a slow movement and well phrased, would have a great deal of effect. Its principal position is that of an intermediate instrument, used to fill up vacancies, to double and complete the chord of the trumpet and trombone, to double the French horn part, to cover some parts where the French horn is obliged to give notes which are made by the action of the hand in the bell.

MOUTH-PIECES AND THEIR POSITIONS.

There are three distinct parts to the mouth-piece: First, the rim, which is placed on the lips. Second, the cup, which receives the volume of air introduced into the instrument. Third, the shank, or tube, which extends from the cup. The latter is narrow, and compresses the air, giving it more activity when thrown into the instrument.

Mouth-pieces differ, in size and proportions, according to the character and vibration of the instrument, and the size of the tube, to which they must be adapted. Thus, each instrument must have a mouth-piece the proportions of which must be calculated to secure to the sound the essential quality which belongs to it. The mouth-piece must be neither to large nor too small. When too small, it gives a weak and poor quality of tone; when too large, they are only good for the low notes, and do not admit of the same ease in running the scale of the instrument.

These are about the proportions of mouth-pieces:—

MOUTH-PIECES.

	Cornet.	*Trumpet.*	*Bugle.*	*Alto or Saxhorn.*
Total length,	2 inches, $6\frac{7}{10}$ lines.*	3 inches, 9 lines.	2 inches, $6\frac{7}{10}$ lines.	3 inches, 0 lines.
Width of cup,	0 " 7 "	0 " $7\frac{1}{10}$ "	0 " $7\frac{1}{2}$ "	0 " $7\frac{9}{10}$ "
Depth " "	0 " 7 "	0 " 5 "	0 " $7\frac{9}{10}$ "	1 " $1\frac{8}{10}$ "
Thickness of Rim,	0 " $1\frac{6}{10}$ "	0 " 2 "	0 " $1\frac{6}{10}$ "	0 " 2 "
Size of grain near Cup,	0 " 2 "	0 " 2 "	0 " $2\frac{4}{10}$ "	0 " 4 "
Width at extremity,	0 " $3\frac{2}{10}$ "	0 " $3\frac{1}{2}$ "	0 " 4 "	0 " 4 "

* A line is the twelfth ($\frac{1}{12}$) part of an inch.

Note.—The best mouth-pieces are made of brass; but in order to avoid the unpleasant and sometimes dangerous contact of this metal against the lips, they may be made of german-silver, or be gold or silver plated.

POSITION OF THE BODY, AND MANNER OF HOLDING THE INSTRUMENT.

The graceful attitude of the performer is not to be neglected, he being exposed to the gaze of the public. It is particularly necessary to the soloist, who is more noticed than the others, and who may by his graceful figure and position predispose the spectators in his favor. Thus, the cornet being eminently a solo instrument, it behooves the pupil to apply himself to the study of an easy and graceful position. In sitting or standing, the body must be erect, head up and steady, the chest open, to ease the action of the lungs.

Position of the Left Hand.

The cornet is held by the left hand; the thumb is placed on the slide of the 1st valve, and pressed on the prolonged tube of the same. The index finger rests on the tuning slide of the 3d valve. The middle finger is placed on the two branches of the slide of the 3d valve: the other two fingers are naturally placed under the tuning slide of the 3d, and pressed on the prolongation turn at its extremity. The above explanations must be governed by the style of cornet used.

Position of the Right Hand.

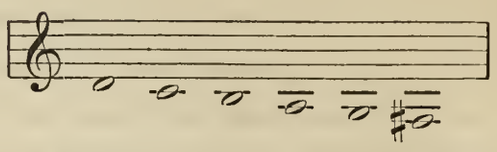
The thumb is placed under the large tube of the bell, facing the 2d valve, the index finger on the 1st valve, the middle finger on the 2d, and the "ring finger" on the 3d valve, while the little finger rests on the small hook placed on the upper part of the bell. The thumb and little finger are used only to keep the instrument steady. Raise the cornet till the mouth-piece is on a level with the mouth, taking good care not to raise the elbow or wrist. The first three fingers, placed on the valves, should be curved, in order to give them grace and elasticity.

Placing the Mouth-piece on the Lips.

The mouth-piece must be placed on the lips as near the centre as possible, two thirds on the upper lip, and the other third on the lower lip, where it will find an unchanging support. The lips must be drawn as if trying to imitate a person

laughing: the mouth nearly closed, leaving only an aperture of about one eighth of an inch, to let out a volume of air necessary to produce the sound. The mouth-piece once on the lips, must remain there. It is by more or less pressure, that the correct execution of all the sounds, high, low, or middle, is secured.

It is very difficult, however, to find a cornet player who can perform, without a change or movement of the lips, the following notes in succession:



The volume of air necessary for the production of these notes forces open the lips, and the mouth-piece, loosely pressed, loses its support. The current of air escapes at both sides of the mouth, and its noise is heard at the same time as the sound, which gives a bad effect. In order to obviate this, it will be necessary, in performing the above notes, to drop the lower jaw a little, and extend the lips, so as to make an aperture sufficient to allow this great quantity of air to be introduced entirely into the mouth-piece, without having any lost at the sides. Then the notes indicated above will be fuller and more decided.

In any case, avoid swelling out the cheek or moving the chin, as such a habit impedes the emission of air and looks badly. Until a pupil has acquired the proper *embouchure*, he must not fatigue his lips by too much practice, as they would thus lose their flexibility; the tone would become rough and "out of tune."

OF BREATHING.

Breathing is effected by two movements: inspiration and expiration. By *inspiration* the air is drawn into the chest, by the dilatation of the lungs, and it is expelled, little by little, by the contrary motion. It is the last which constitutes *expiration*.

The inspiration is long when it is made at the beginning of a phrase preceded by a rest. It is short when made suddenly, in the middle of a phrase which has no rest.

When inspiration takes place suddenly, in the middle of a phrase which has no rest, it should always be made as easily as possible, to prevent being heard.

Expiration is always done slowly and by degrees, lessening in force, even when the phrase is not long enough to require the entire expulsion of the breath. Otherwise in escaping with violence, it would injure the execution, and the effect would be disagreeable.

In the act of inspiration, the lips are open, the tongue makes a retrograde movement, and the air is drawn into the lungs. The volume of air, more or less considerable, being inhaled, the lips close, and the tongue advances to close the opening which still remains in the middle of the mouth, to keep back the air.

The tongue is then suddenly withdrawn; the expelled air strikes that which the instrument already contains; and the concussion of air produces the sound. It might even be said that it is this which constitutes tonguing.

THE FORMATION OF SOUND.

There are four objects or qualities to be considered in sound:—

First, *pitch;* that is to say, the degree of height or depth of the sound. This depends on the mouth-piece of the instrument, and the pressure, more or less strong, with which it is held to the lips: the stronger the pressure, the more the lips are pressed together, and the smaller the passage becomes for the air, making the sound sharper or higher, on account of the air being more compressed. On the contrary, intermediate and low sounds are obtained by reducing, little by little, the pressure of the mouth-piece, and the tension of the lips, as is commonly said, is let go.

Second, the *intensity* or *force* of a sound depends on the more or less energetic movement of the tongue; and the continuation of sound at the same degree of loudness or softness depends on the uniformity of the volume of air furnished for its production.

The artist, being constantly obliged to pass from one shade to another in giving all the modifications required in a sound from beginning to end, whether in solo or accompaniment, ought to make himself master of all the sounds and properties of the instrument, that he may be able to compass these modifications at will.

Third, the *timbre*, which is a quality of sound peculiar to each instrument, by which it may be recognized among a number of instruments playing in unison. It may also be remarked, that the *timbre* natural to an instrument varies according to the individual: thus, as each person has a peculiar sound of voice, so each performer has a quality all his own in the use of an instrument.

Fourth, *fullness* or *roundness*. This quality, so grateful to the ear, is opposed to hardness, roughness, or dryness in sounds. The fullness may belong to loud as well as to soft sounds. The skill of the performer consists in giving this quality to all sounds. When he has succeeded, they say, as is also said of an instrument, that he or it has a beautiful quality of tone.

TONGUING.

Various descriptions have been applied to the action of the tongue in the formation of sounds. As good a one as any would be to say, that it resembles throwing a foreign substance out of the mouth, when the air is directed into the instrument.

The Cornet, as well as the other valve instruments of which we have already spoken, possesses seven different positions or fingerings, which can be compared to seven crooks: that is to say, each of the seven positions or crooks will give the harmonic tones of the instrument, which are the tonic, the fifth, the octave tonic, the tenth, the twelfth, the fifteenth, or the double-octave tonic.

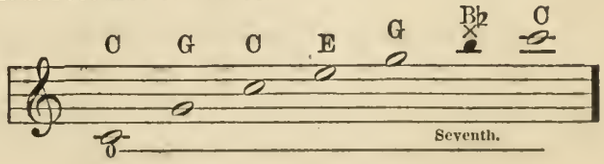
GENERAL REMARKS ON THE HARMONIC TONES.

The note surmounted by the mark x, which is the one that represents, in each of the below-mentioned positions, the dominant seventh, is naturally rather flat, of a poor *timbre*, and generally out of tune. It is made by a fingering not naturally belonging to it, and is therefore called an artificial note. Those which are not so designated, being produced with the correct fingering, are called natural notes.

TABLE OF THE DIFFERENT POSITIONS.

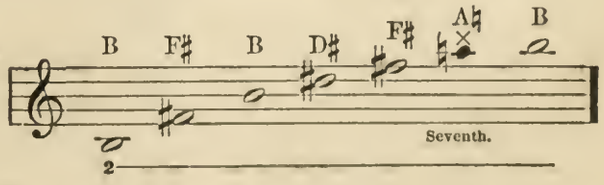
First Position. — Open notes, so called, because obtained without recourse to valves.

Perfect chord of C major, and of the dominant 7th of F.



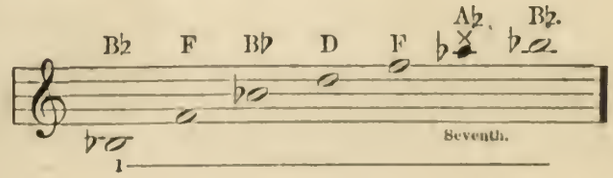
Second Position. — The use of the 2d valve depresses the pitch of the instrument a semitone, or minor second.

Perfect chord of B♮ major, and of the dominant 7th of E♮.



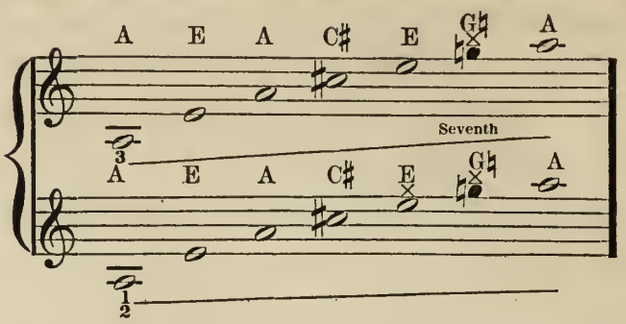
Third Position. — The use of the 1st valve depresses the pitch a tone, or major second.

Perfect chord of B♭ major, and of the dominant 7th of E♭.



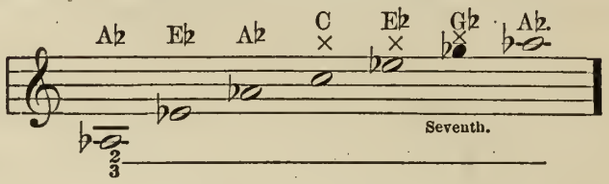
Fourth Position.—By using the 3d valve alone, or the 1st and 2d valves together, the pitch is depressed a tone and a half, or a minor third.

Perfect chord of A♮ major, and of the dominant 7th of D.



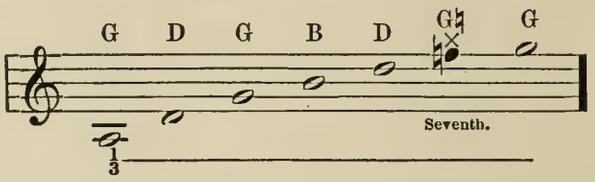
Fifth Position.—By using the 2d and 3d valves together, the pitch is depressed two tones, or a major third.

Perfect chord of A♭ major, and of the dominant 7th of C.



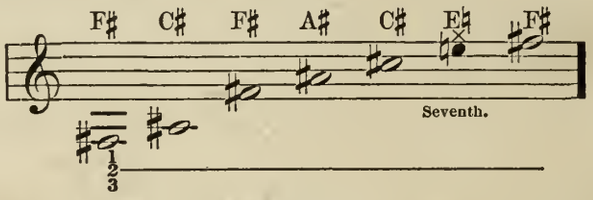
Sixth Position.—By using the 1st and 3d valves together, the pitch is depressed two and a half tones, or a perfect fourth.

Perfect chord of G major, and of the dominant 7th of C.



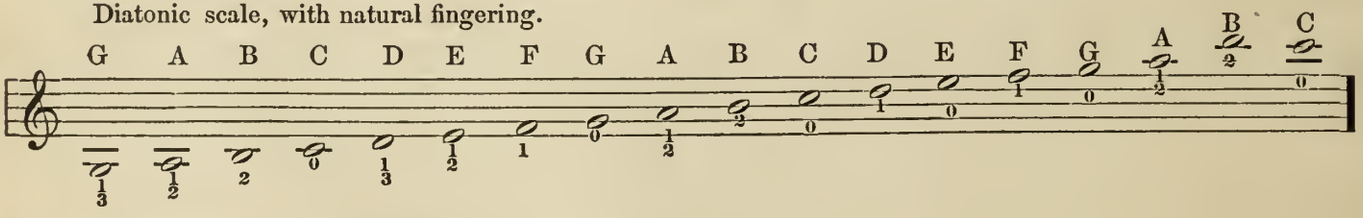
Seventh Position.—The use of all three valves together depresses the pitch two tones and two semitones, or a diminished fifth.

Perfect chord of F♯ major, and of the dominant seventh of B♮.
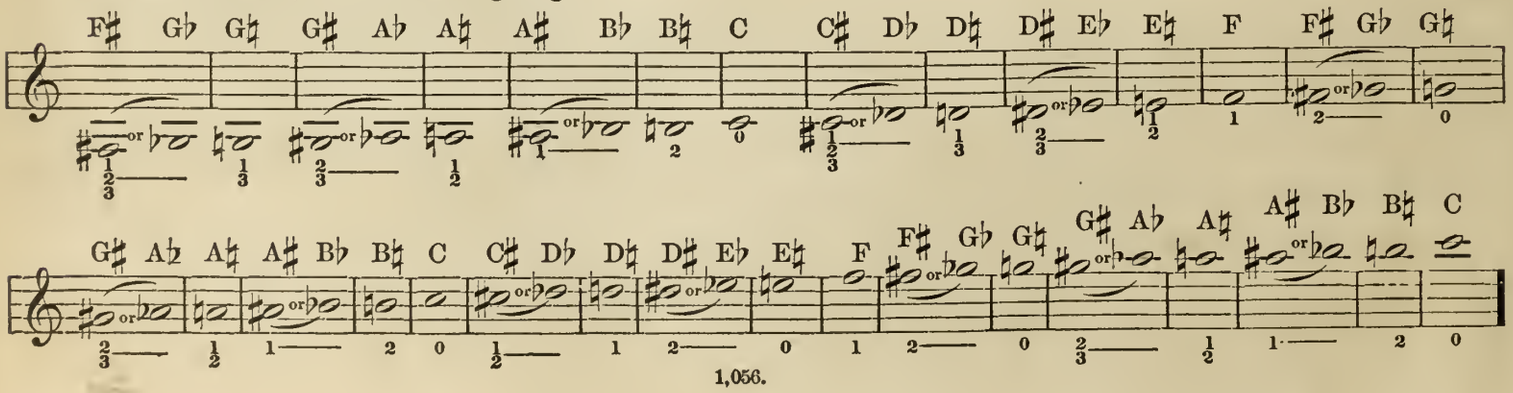


By the proper use of these different positions are obtained, in natural fingering, a succession of diatonic notes which give the scale in all its extent.

Diatonic scale, with natural fingering.



Enharmonic scale, with natural fingering.
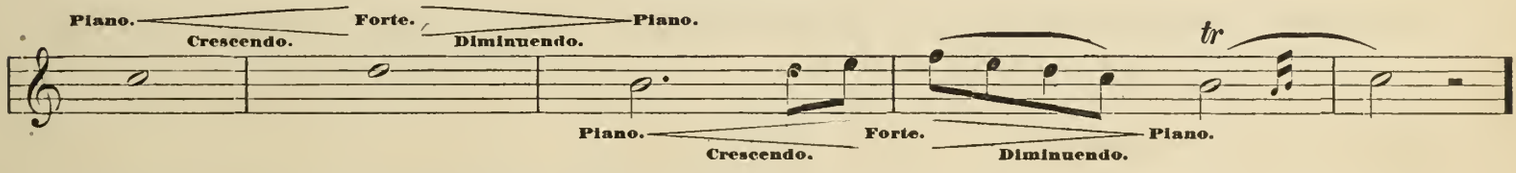


These examples will suffice to indicate the principal fingerings used in playing the instruments in question; but as it often happens that a passage or a phrase is almost unplayable because of the difficulty of the natural fingering, the performer must have recourse to other combinations of fingering to secure perfect execution. Examples will be found farther on, showing all possible combinations of fingering, which are called artificial or combined fingerings, and by which, it is hoped, the difficulties here met with may be overcome.

MARKS OF EXPRESSION.

Certain Italian words, or their abbreviations, are used in music, and also other signs, to mark the principal shades of taste and expression. By shade, we mean the variation in intensity of the same tone or of several tones which succeed each other. The *crescendo mark* (<) signifies that the performer must begin softly, and gradually increase the sound of the passage above or below which the sign is placed. The *diminuendo mark* (>) is the reverse of the former: the passage must begin loud, and gradually decrease until soft. When the two signs are united, thus, <>, they indicate that the sound must be increased gradually, and diminished the same.

EXAMPLE.

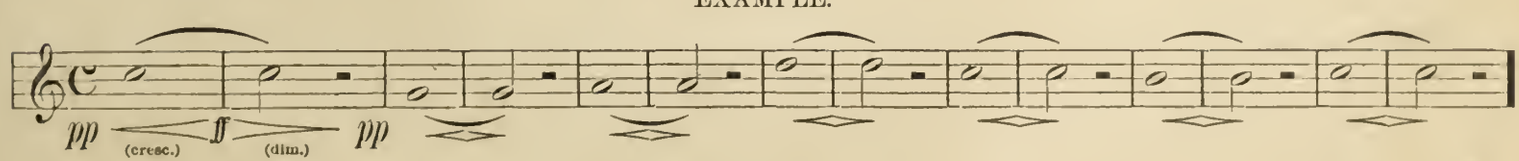


The following terms indicate the different shades also: —

Piano.	*p.*	soft.	*Pianissimo.*	*pp*	very soft.
Dolce.	*dol.*	soft and sweet.	*Crescendo.*	*cresc.*	increasing.
Dolcissimo.	*dolciss.*	very mild and sweet.	*Cres. poco a poco.*		" little by little.
Rinforzando.	*rf*	increasing.	*Decrescendo.*	*decresc.*	decreasing in sound.
Sforzando.	*sf*	with emphasis.	*Smorzando.*	*smorz.*	decreasing at will.
Mezzo forte.	*mf*	rather loud.	*Diminuendo.*	*dim.*	decreasing.
Forte.	*f*	loud.	*Mezzo voce.*	*mez. voce*	with half voice.
Fortissimo.	*ff*	very loud.	*Sotto voce.*	*sot. voce*	with soft voice.
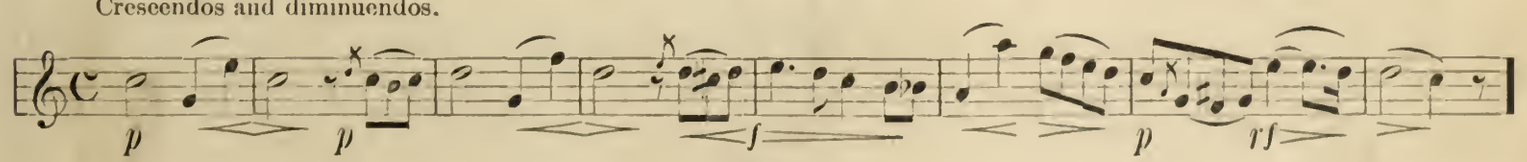
Ritardando (abbreviated *rit.* or *ritard.*) and *rallentando* (*rall.* or *rallent.*) signifies that the movement must be slower till the words *a tempo* or *primo tempo* (which means to resume the original time of the movement), are reached. In order to execute the swell, the sound should be begun softly, and the volume of air gradually increased, till the intended force or loudness is attained; then as gradually lessened, till the sound is no louder than when begun.

EXAMPLE.



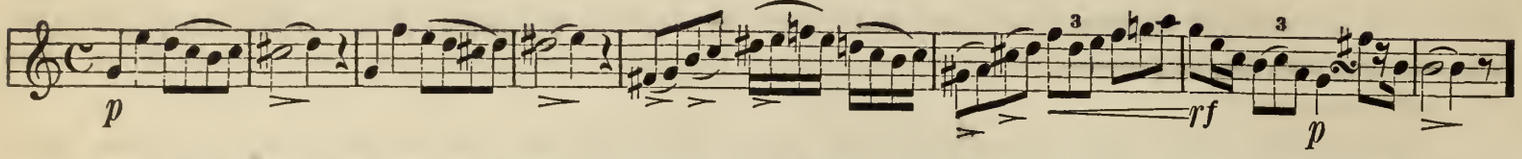
Care should be taken, in playing the note or passage marked by a swell, not to change the *timbre*, in the *crescendo*, or break its continuity by disagreeable outbursts.

Crescendos and diminuendos.



When notes occur that are altered by sharps or naturals (rarely by flats), they should be slightly accented above the notes which precede them.

EXAMPLE.



It may be here seen, that the notes with accidentals, under which the mark ≻ is placed, resolve in ascending; for they are considered as leading notes.

BEATING TIME.

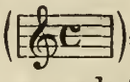
In beating time, certain motions are made with the hand or foot, to measure the exact duration of notes and rests. These motions are made at equal intervals of time, and are variously grouped, according to the particular movement or "time" of the composition to which they are applied. The composition itself is divided into "measures" by "bars;" and the aggregate time value of one of these measures is equal to that of one group of beats: thus, in double time there are two beats to a measure, the first *down*, the second *up;* in triple time there are three beats, *down*, *left*, *up;* in quadruple (also called common or four-four) time there are four beats, *down*, *left*, *right*, *up*.

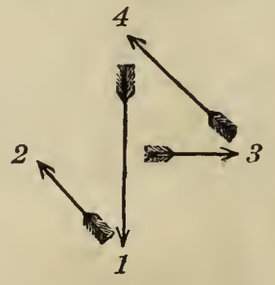
ACCENT.

It is essential, in beating any kind of time, to give each beat of a measure with the particular degree of emphasis or *accent* belonging to it; and no two beats in the same measure are accented exactly alike: thus, in double time, the first (down) beat has a decided accent, and the second is *un*accented. In triple time, the first beat has a decided accent, the second a slight accent, and the third is unaccented. In common time, the first beat has the most decided, the second a very slight, and the third an increased accent; the fourth is unaccented.

The measures in a piece of music should all contain equal values of duration, whether in notes or rests.

COMMON OR FOUR-FOUR TIME.

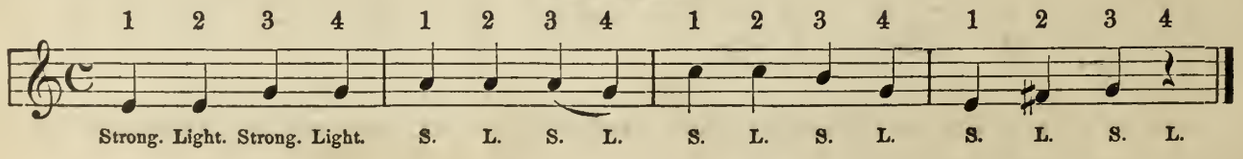
The common-time mark, placed after the clef (), shows that each measure should be divided into four beats. For this purpose, and for each measure successively, are made four equal movements, in the directions indicated by the following diagram:—



Where a rest occurs instead of a note, the particular beat or beats on which it is placed may be counted mentally.

The pupil, particularly in beginning, should not only count each measure, but also mark each beat of the measure.

EXAMPLE.



RHYTHM.

To comprehend what is meant by the above term, the measure must be already established. Then the strong (accented) and light (unaccented or only slightly accented) beats are properly appreciated by the ear, which is now satisfied, and the remainder of the composition is followed intelligently.

Before passing to the study of the scale, and in order to acquire a good *embouchure*, the pupil is recommended to practise carefully the following exercises, that he may acquire suppleness of the lips, and ability to form sound.

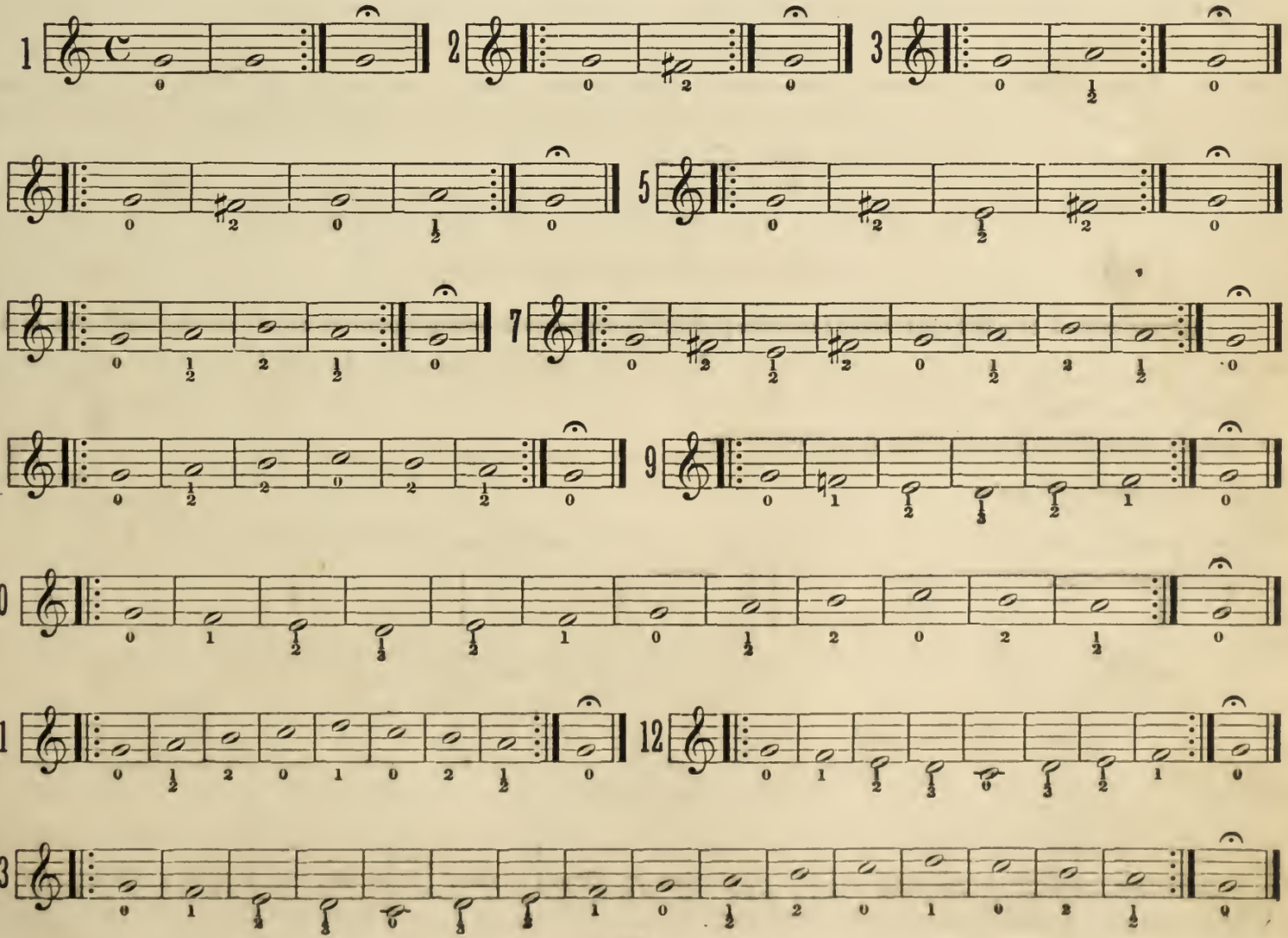
The easiest note to be produced on the instrument treated in this Method is "middle" G (2d line). It, therefore, will be used as a starting-point from which to pass to the production of the others, going alternately from the middle to the low, and again from the middle to the high G, until the lips have acquired the independence necessary to the production of all the sounds with ease.

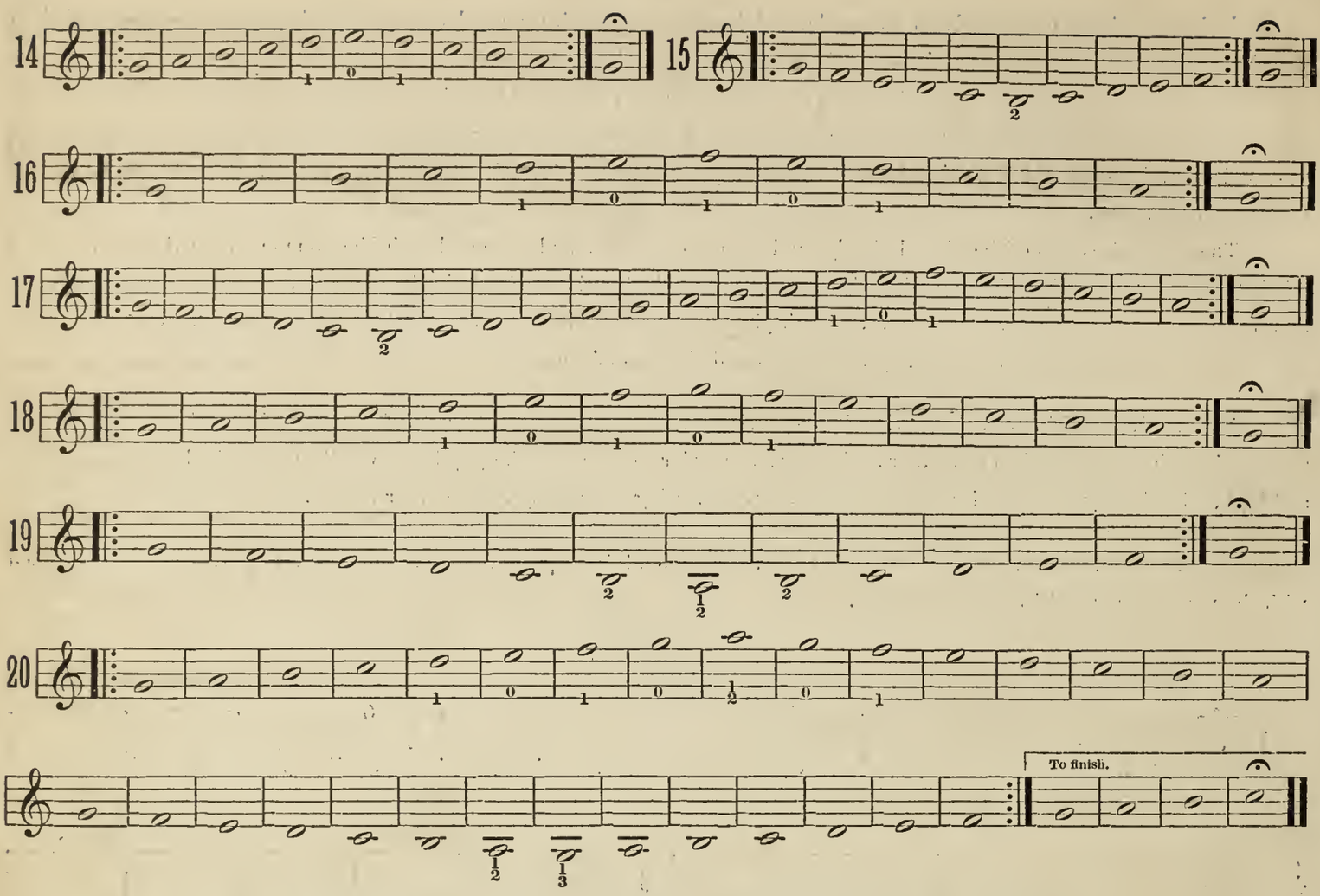
These exercises should be played slowly, and each note struck and accented with the tongue distinctly, after having inhaled a sufficient quantity of air to allow them to be well pitched and sustained equal and correct in sound. The pupil will, therefore, take great care not to press the mouth-piece too hard against the lips, and to avoid every kind of effort that would hazard the neatness of the tonguing or freedom and fullness of tone.

NOTE.—It would be well to practise these exercises at first with the medium crook, because that will give the sounds as a whole with more ease than any other; afterwards, in order to accustom the pupil to give all the sounds, low, intermediate, and high, with facility, he should repeat the same exercises, using alternately all the other crooks.

OBSERVATION.—Each exercise between repeat-bars should be repeated till the execution is perfect, and be finished with the note surmounted by the pause (𝄐).

EXERCISES.
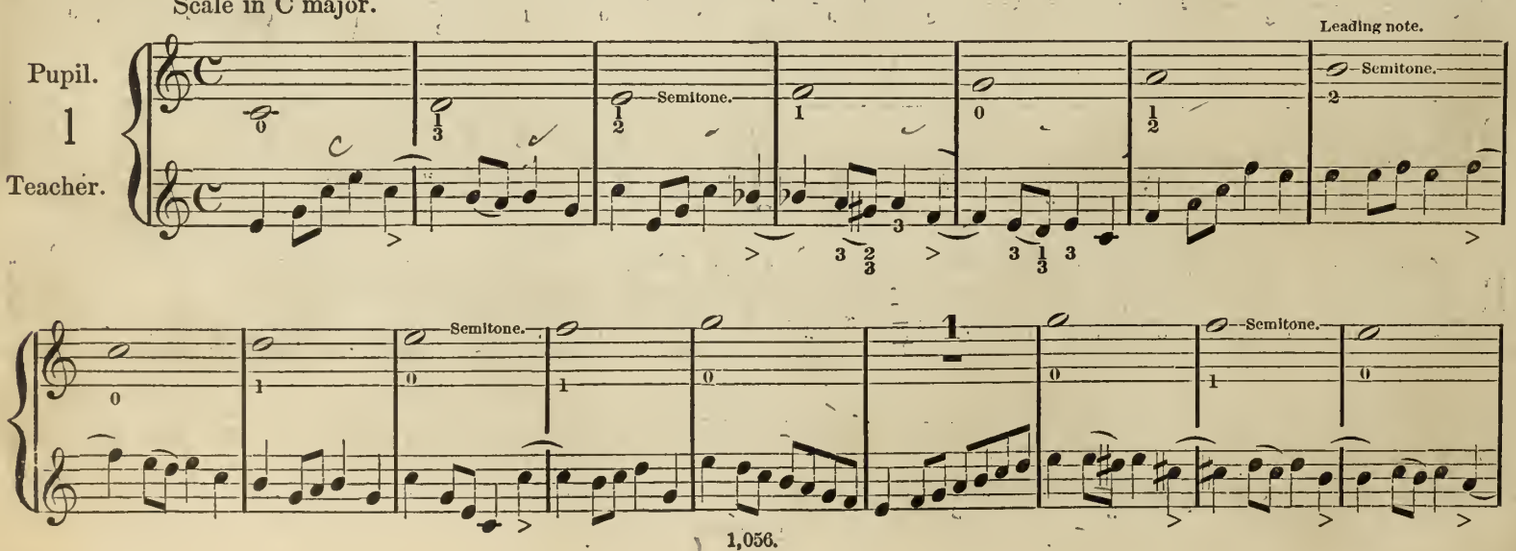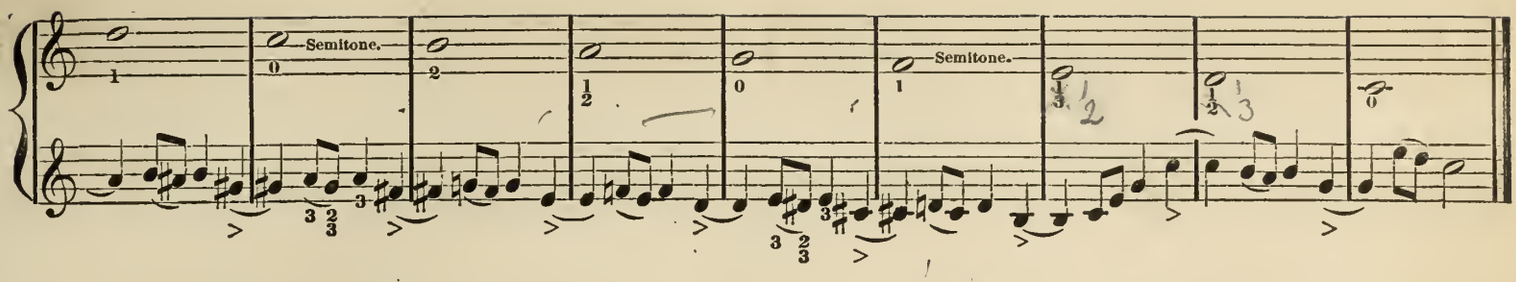




OF MAJOR AND MINOR SCALES IN THE KEYS MOST USED.

The scale of C major is the model for all scales in the major mode, and the scale of A minor for all in the minor mode.

Observation.—The melodies which accompany the following scales having been so written as to be applicable to the various melodic subjects treated in the course of this Method, the teacher should, when his pupil reaches lesson 57, let him return successively to the lessons indicated by the numbers there found, in order to familiarize him with the structure of the accompaniment in the major and minor keys most in use.

Scale in C major.
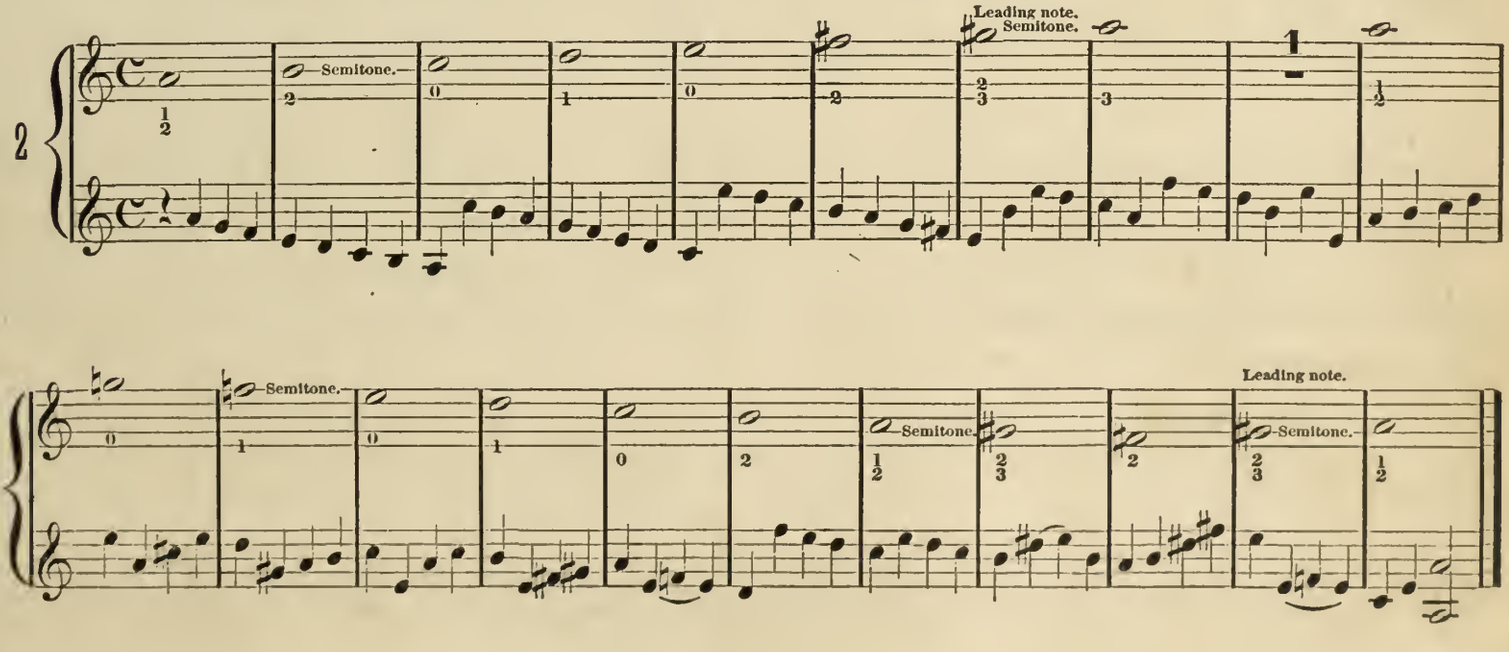




MINOR SCALES.

The tonic of the minor mode is taken a third lower than that of its relative major, and differs from the latter only in its minor third; there being only a tone and a half from the tonic (1st degree) to the mediant (3d degree). In order to obtain five tones and two semitones in the minor scale, the sixth and seventh notes ascending are ordinarily major, being raised half a tone by sharps or naturals called accidentals (because not belonging to the signature at the clef). In descending they are always minor; for they become natural by the signature at the clef, and the semitone, which is met from the seventh to the eighth degrees ascending, is found between the sixth and fifth descending.

It often happens, when the harmony is based on the chord of the dominant, that the seventh remains major alike in ascending and descending.

Note.—A musical composition in a minor scale bears the same signature as that of its relative major, the sixth and seventh degrees being regulated by accidentals.

Scale in A minor, relative of C major.

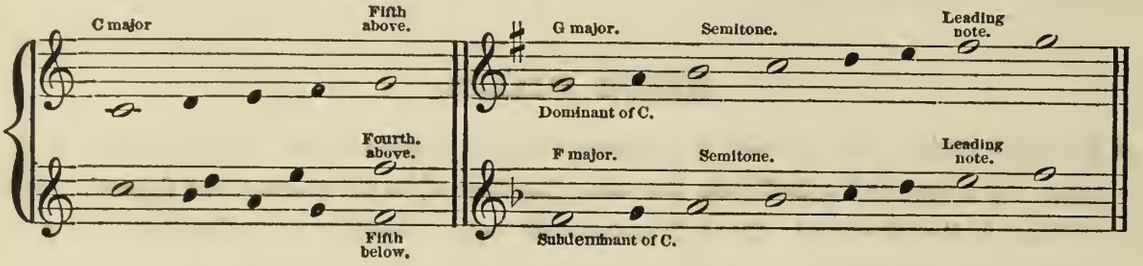


RELATIVE SCALES AND THEIR CONNECTIONS.

The other scales may now be studied, proceeding in a methodical way. This way is established by certain limits imposed by the art in such cases; and thus either the dominant (fifth above the tonic) or the subdominant (fourth below) is considered as a new tonic, on which to construct another scale similar in the order of its intervals to the scale of C, from which we start, and which is called the natural key.

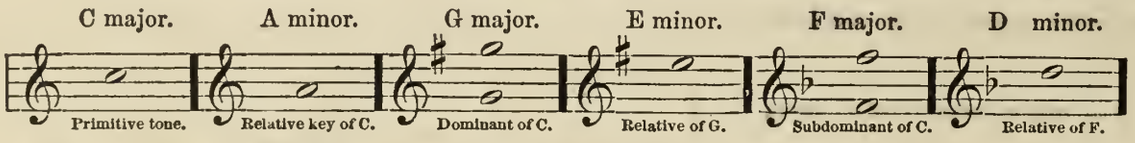
The keys with sharp signatures follow one another by fifths ascending; those with flat signatures, by fifths descending. Thus in the first of these keys (C major) the fifth note, G, becoming the tonic, occasions the employment of the first sharp, to raise the sound of F, which becomes the leading note of the new key of G. Or, the fifth below, F (which is also the fourth above), becoming the key-note, occasions the employment of the first flat, made use of to depress the pitch of B, and thus place the semitone in its proper postion for the scale of F,—between the 3d and 4th degrees (A and B♭).

EXAMPLE.
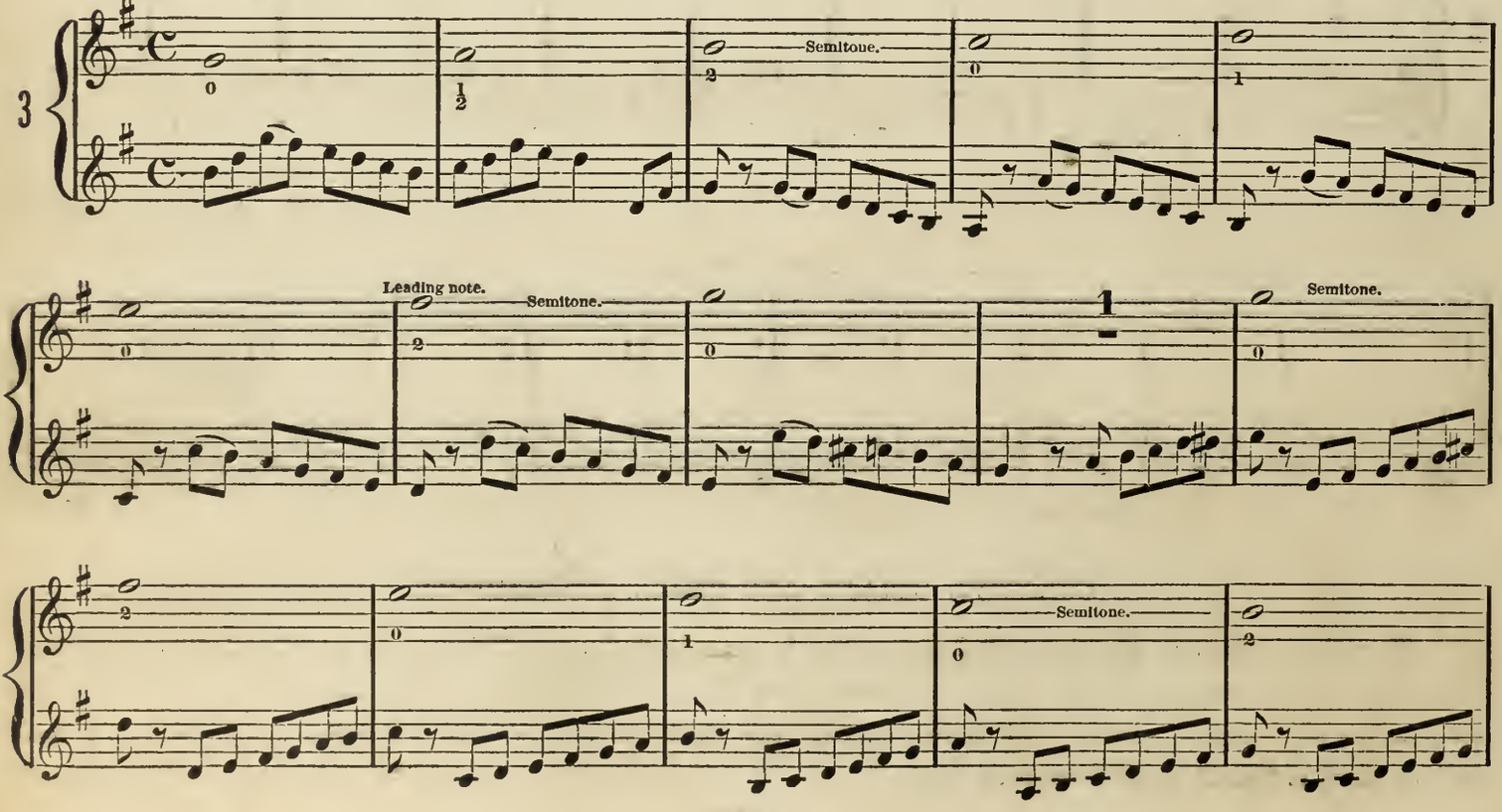


As has been already mentioned, each major key has its relative minor, which is always pitched a minor third below, and which in a certain sense belongs to the major. And the minor scale bears to the major a not less intimate relation than that of a principal scale to the scale of its dominant or subdominant. Consequently, there are six scales or keys, three major and three minor, which are immediately related to each other through the principal key; and a melody may pass alternately through all of them.
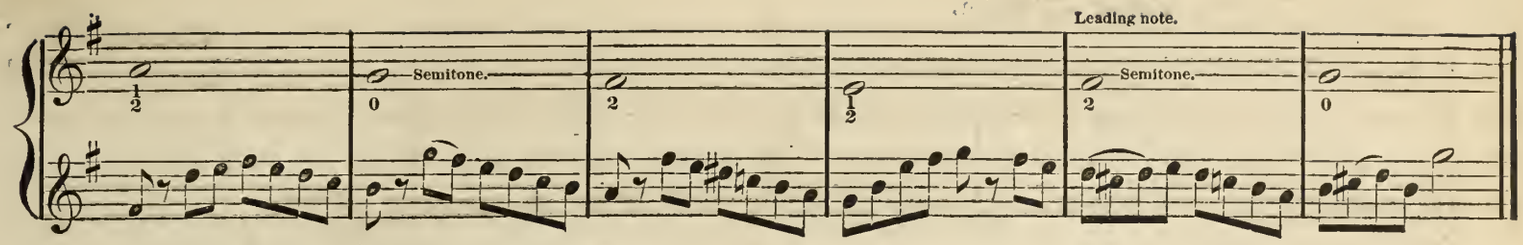
EXAMPLE.



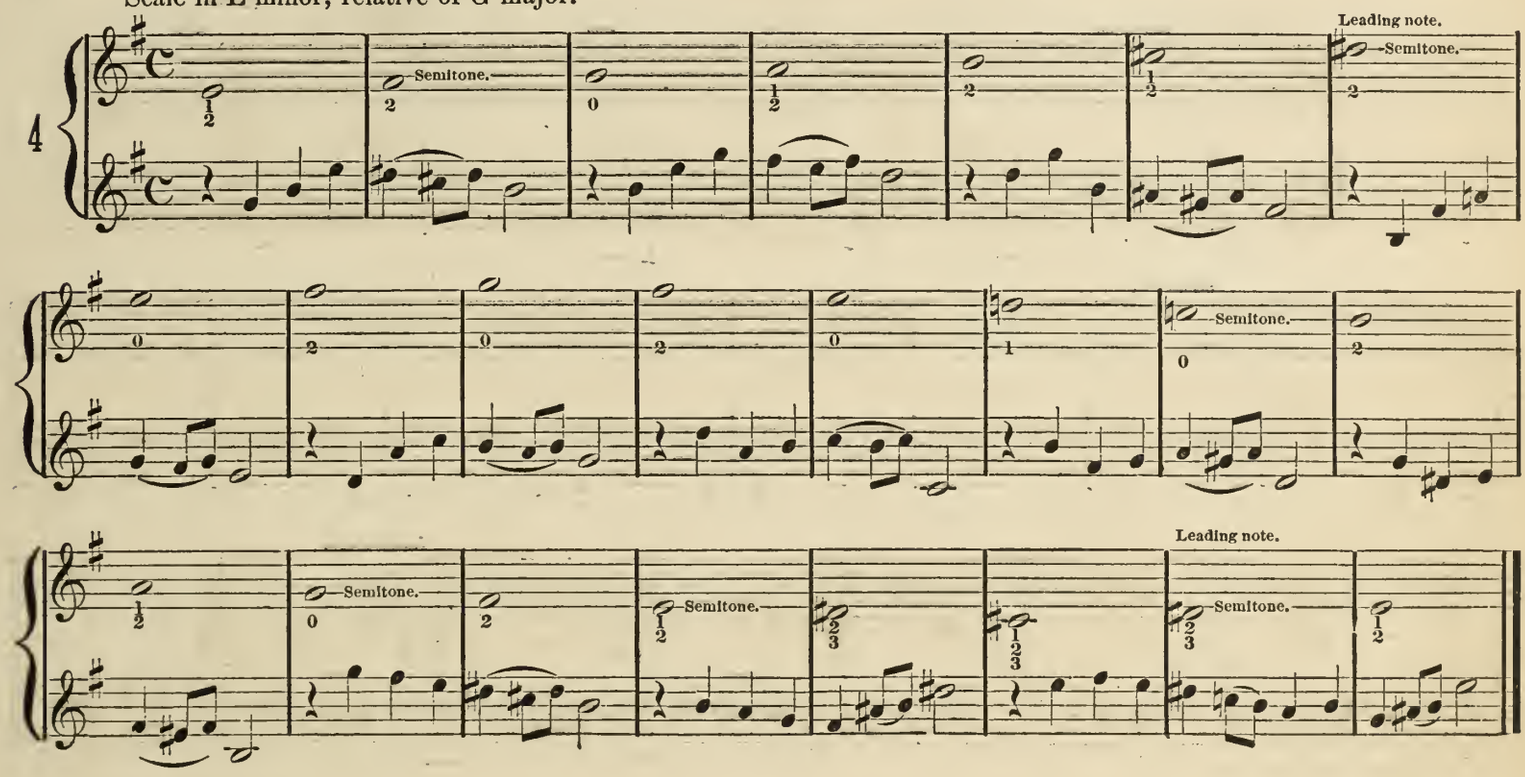
Generally it is only necessary to place or remove a sharp or natural at the clef, to obtain the two relative major keys.

Scale in G major.
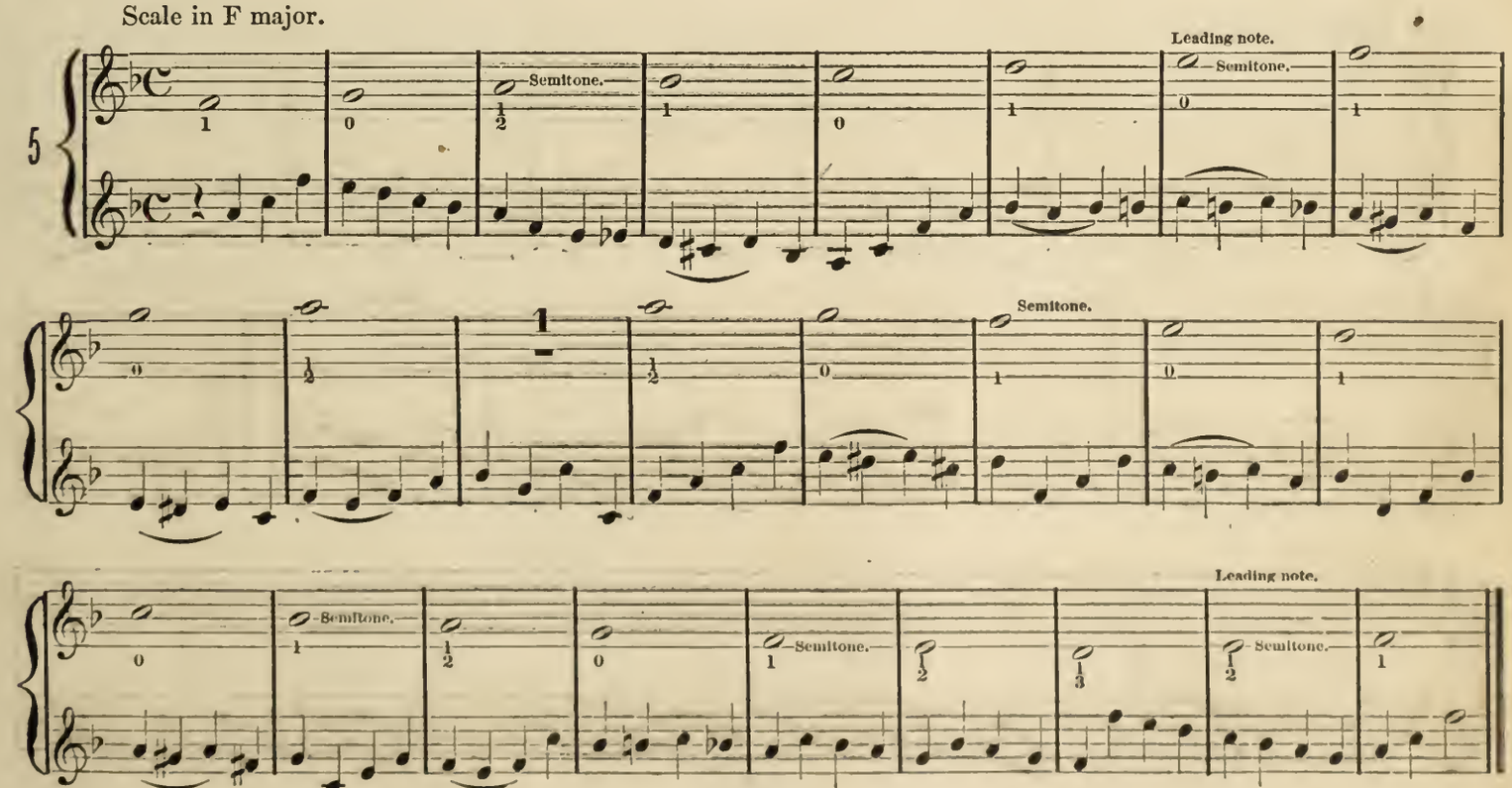




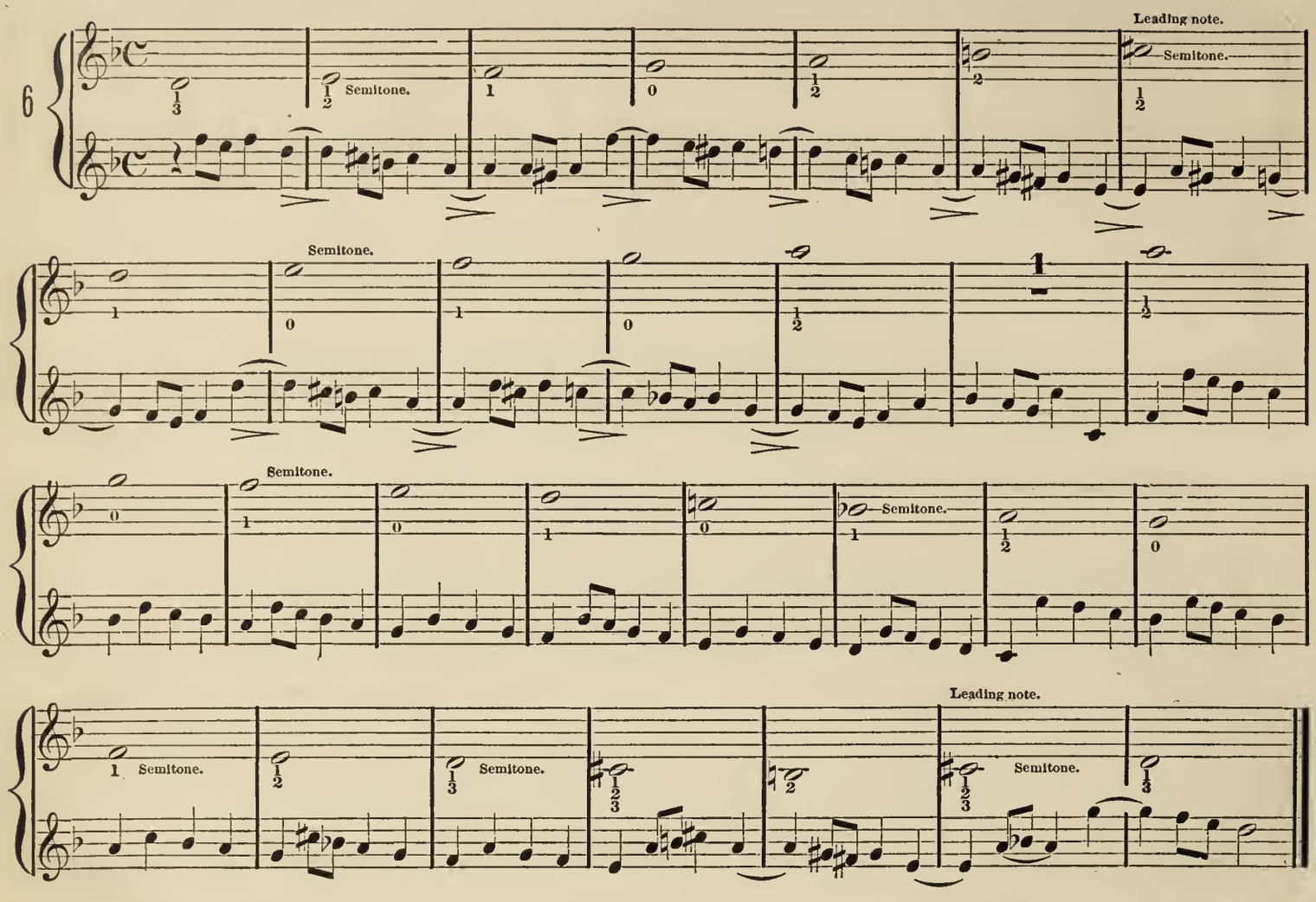
Scale in E minor, relative of G major.
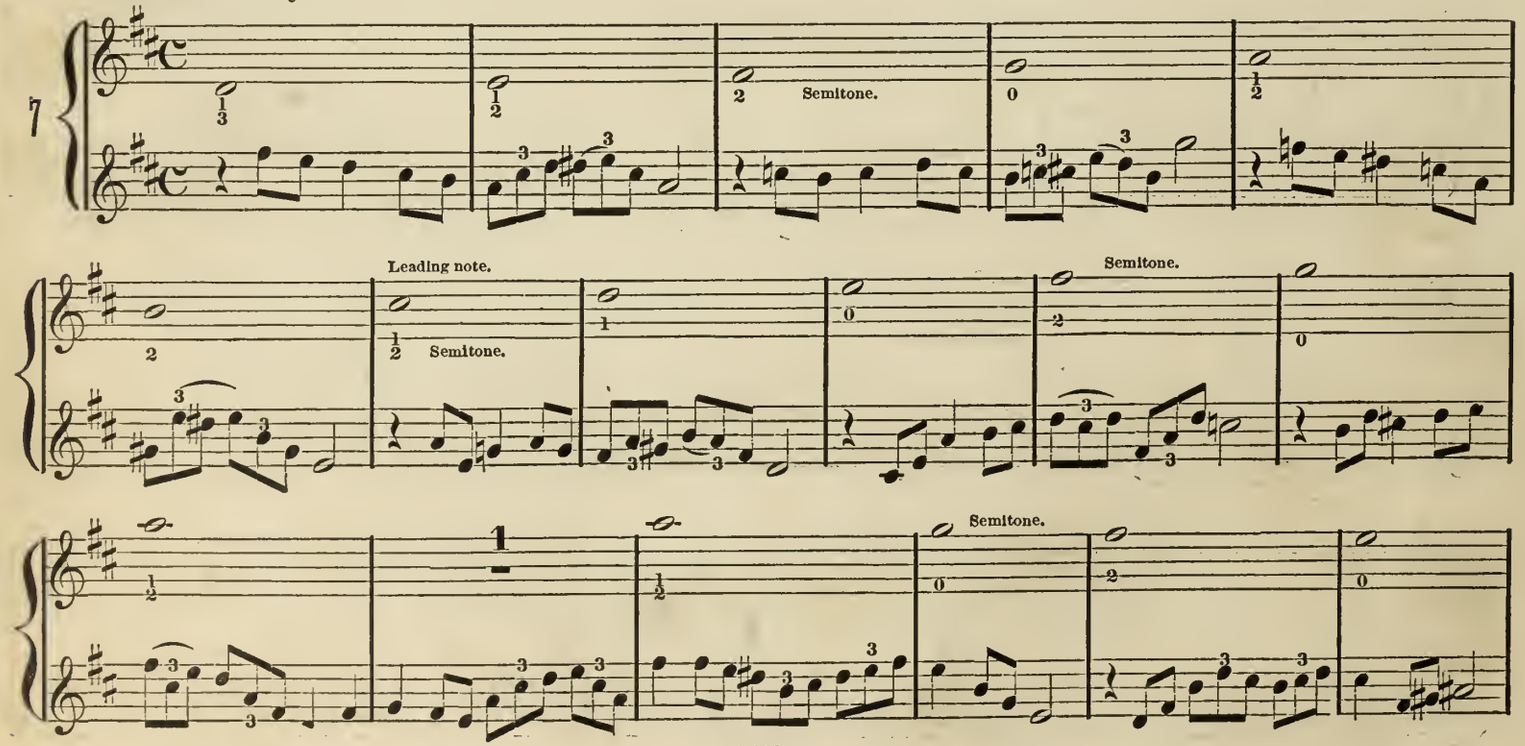


Scale in F major.
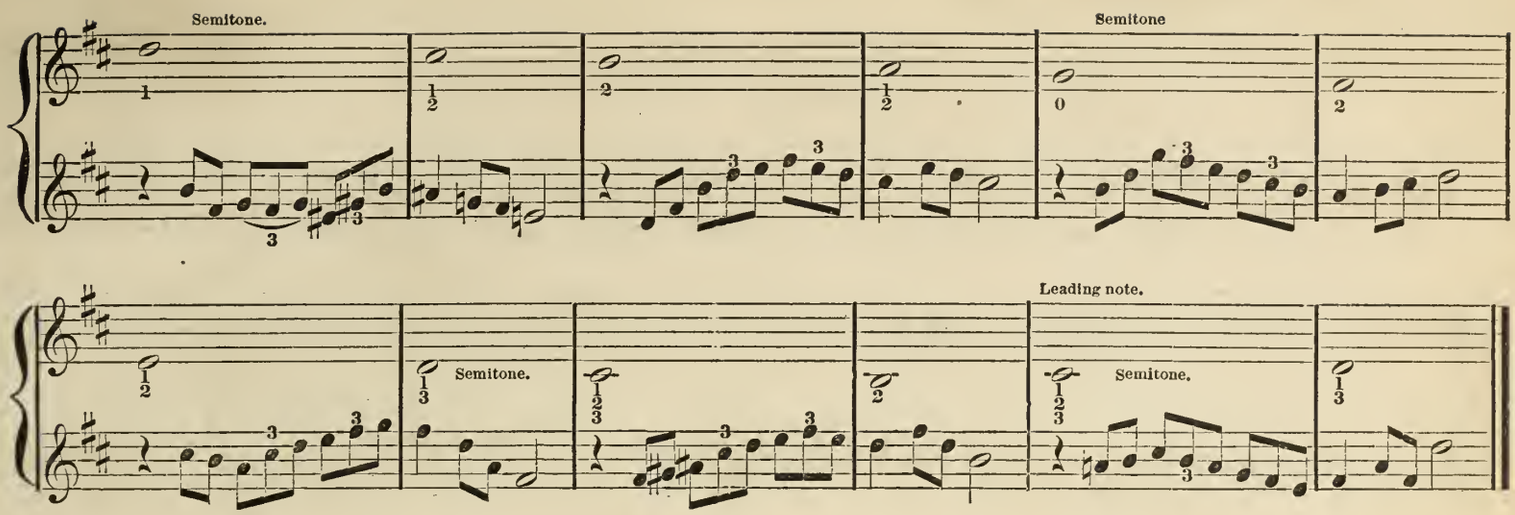


Scale in D minor, relative of F major.
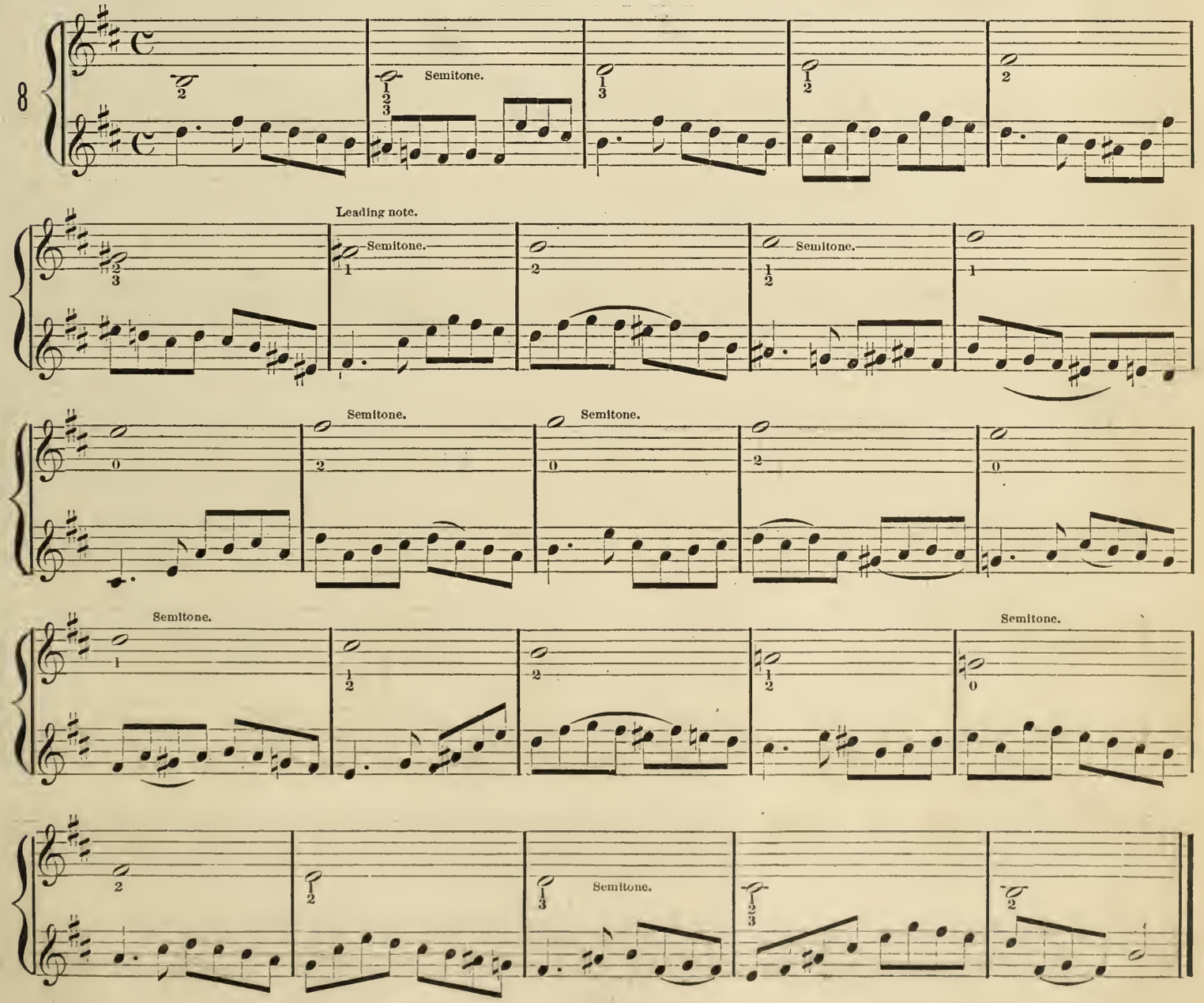


Scale in D major.
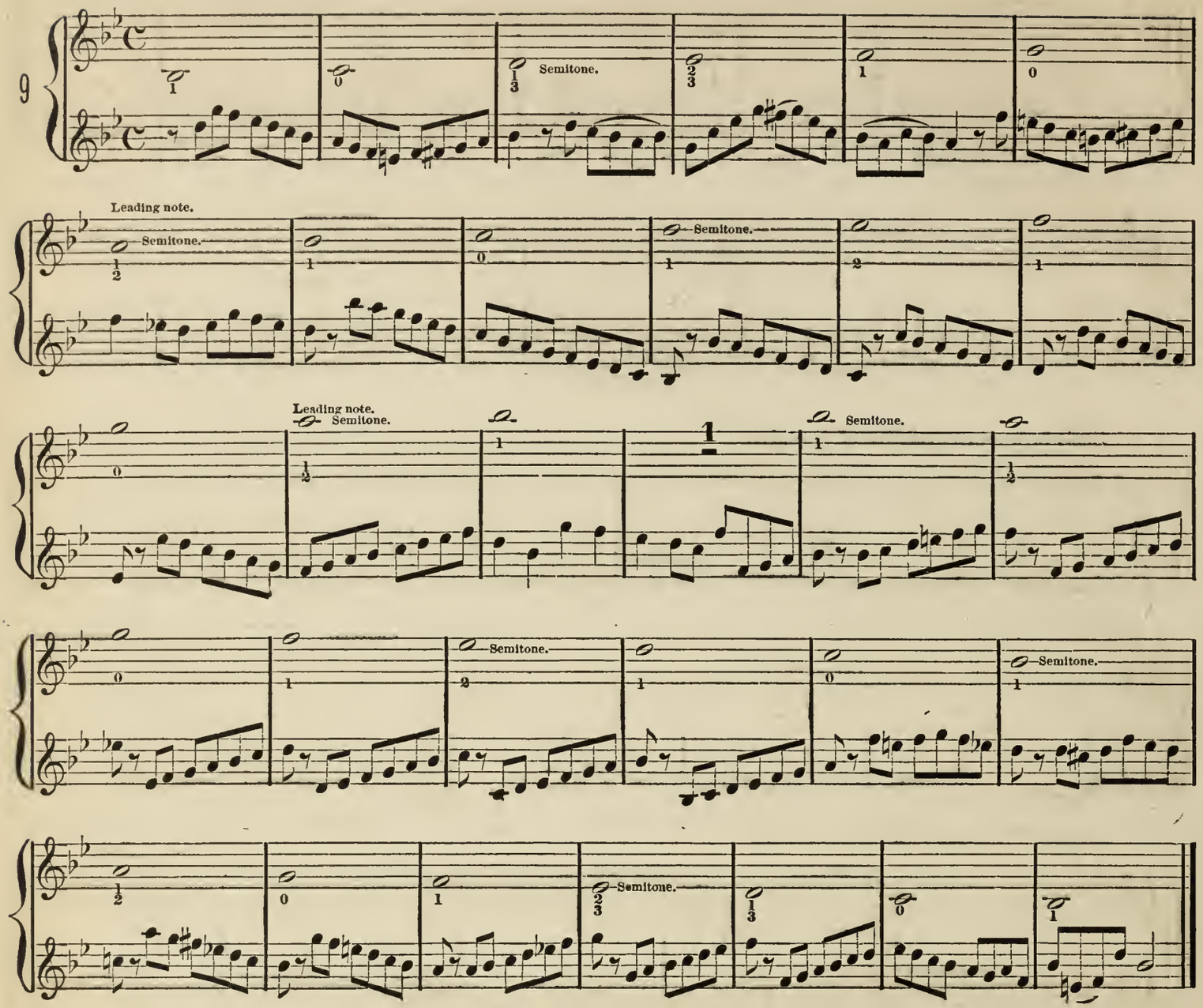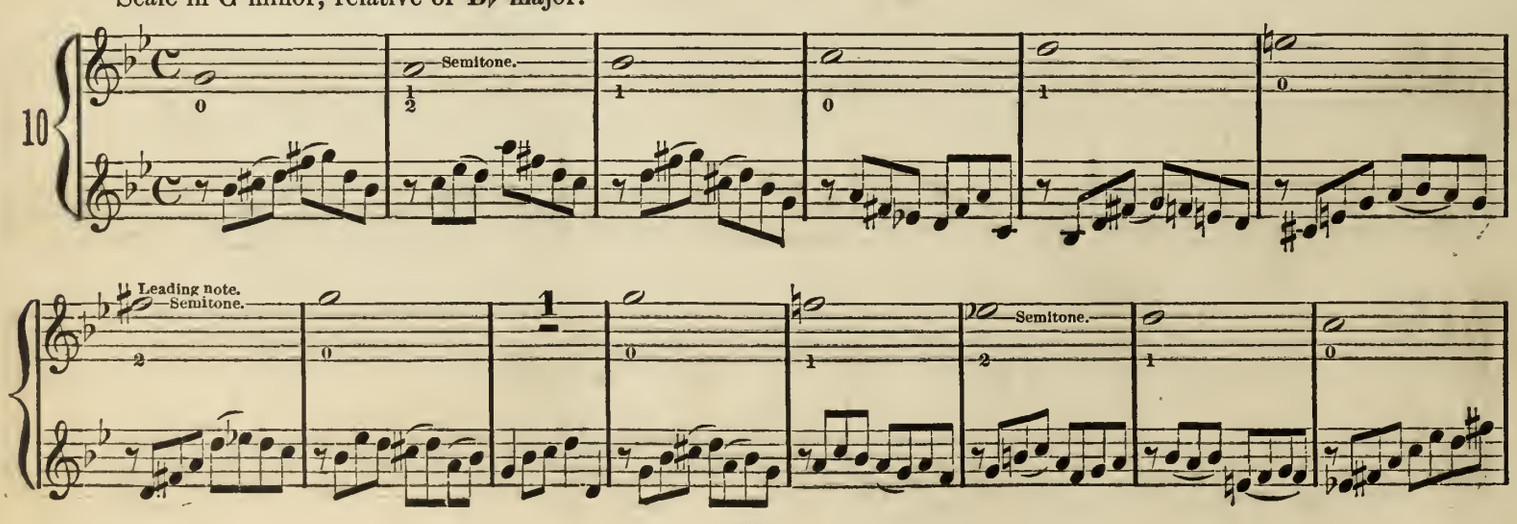




Scale in B minor, relative of D major.
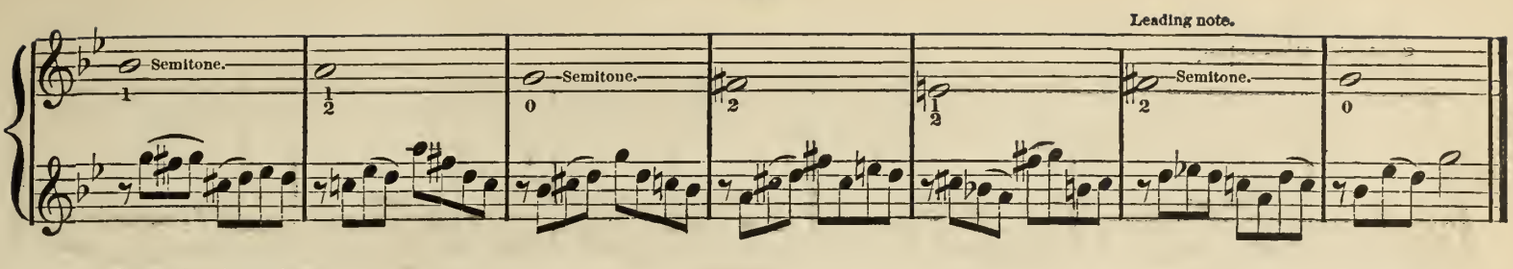


Scale in B♭ major
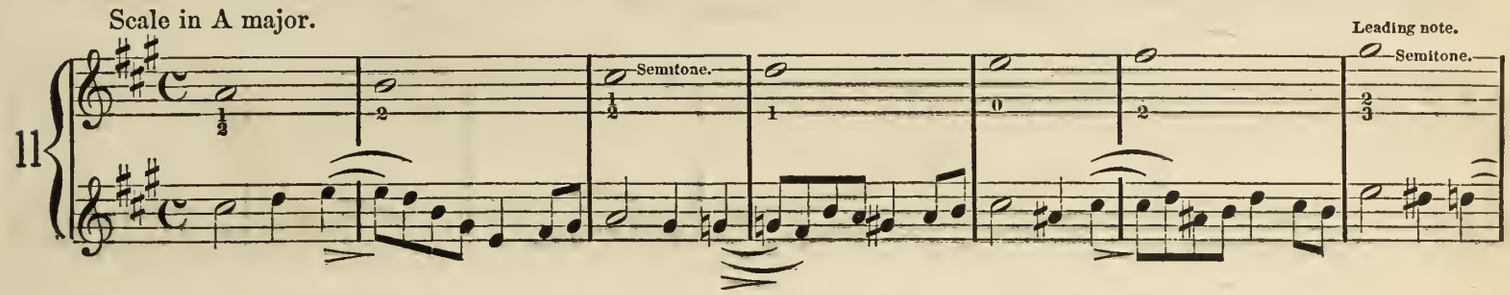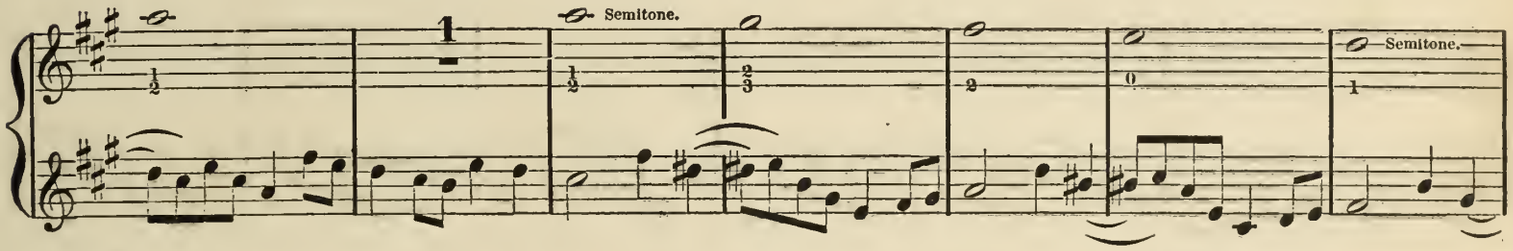


Scale in G minor, relative of B♭ major.
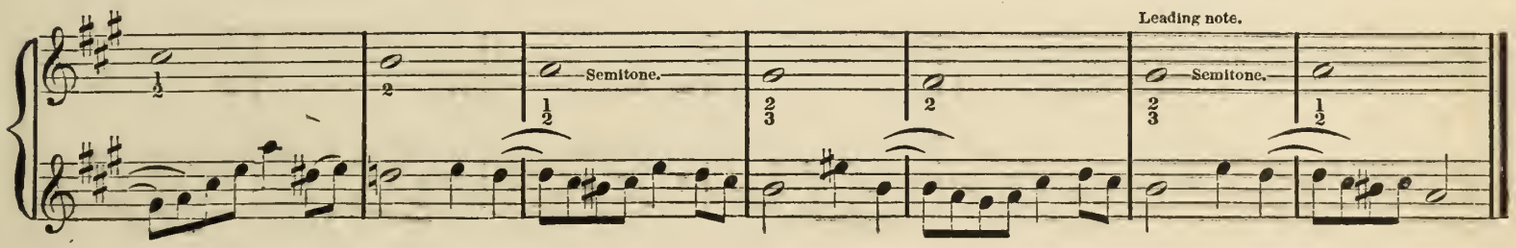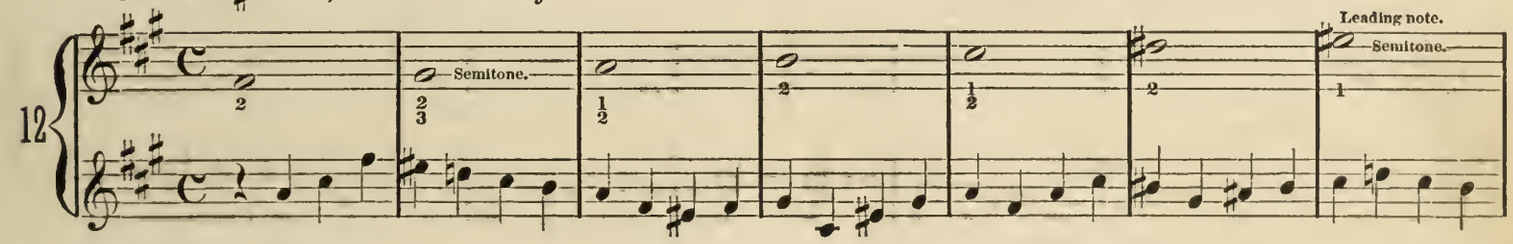




Scale in A major.
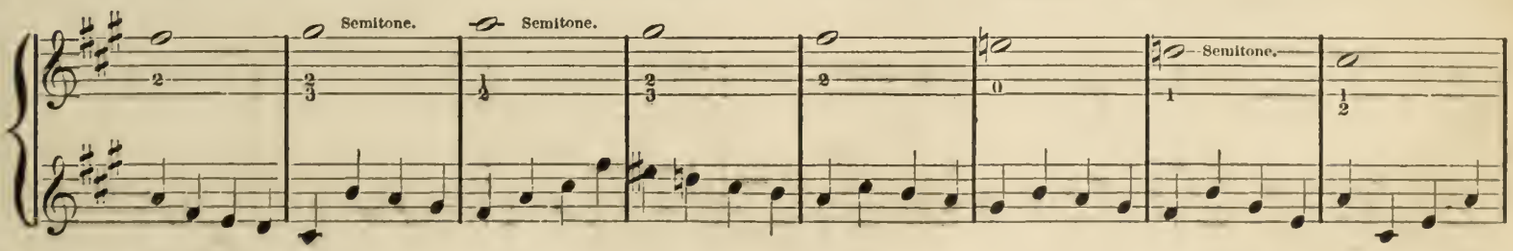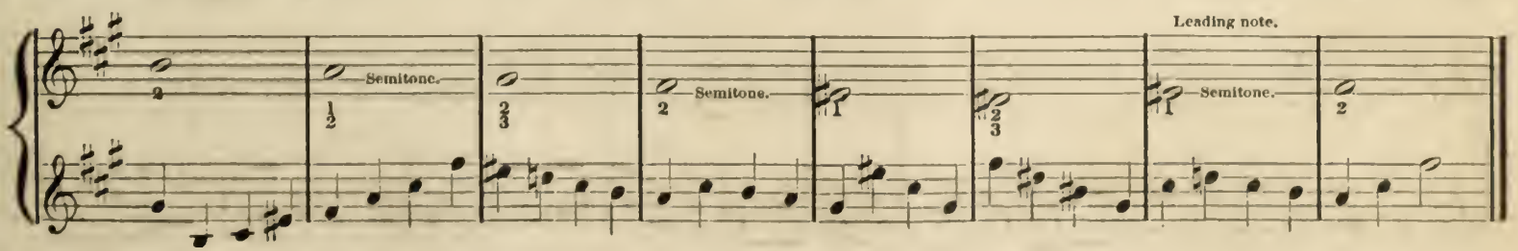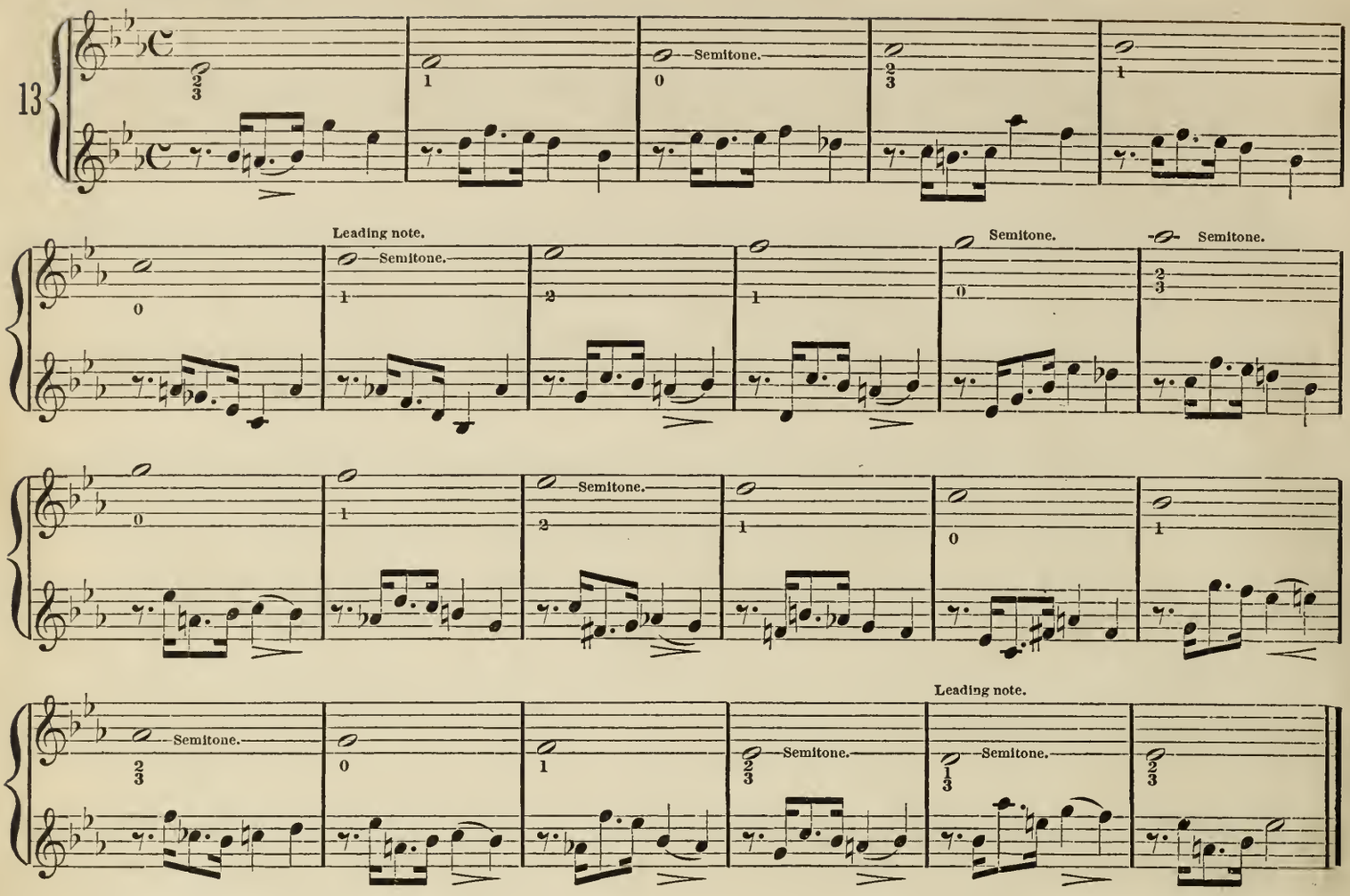






Scale in F♯ minor, relative of A major.



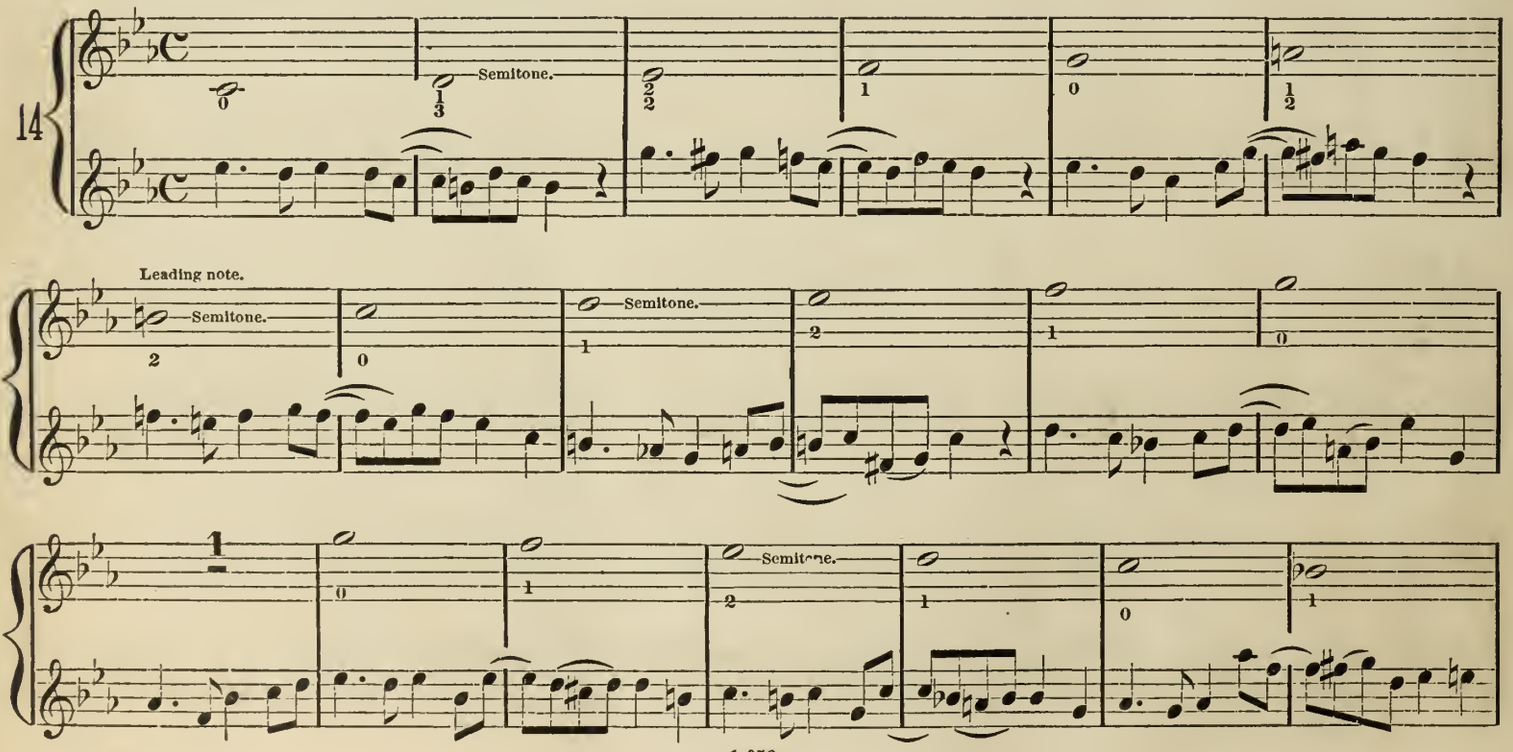


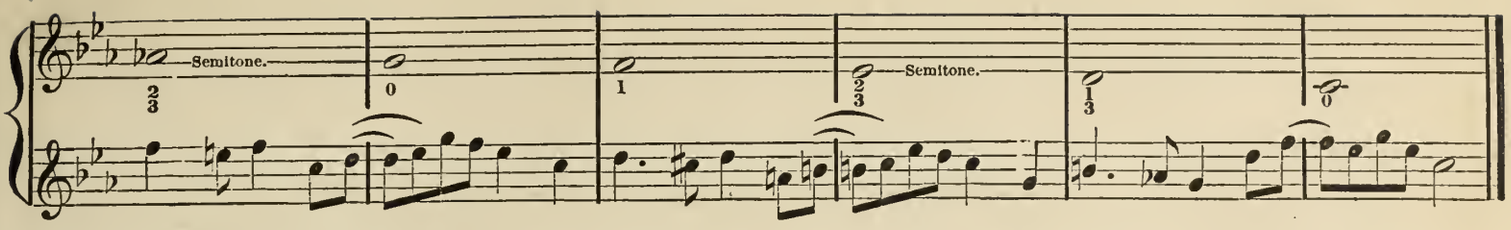


Scale in E♭ major.
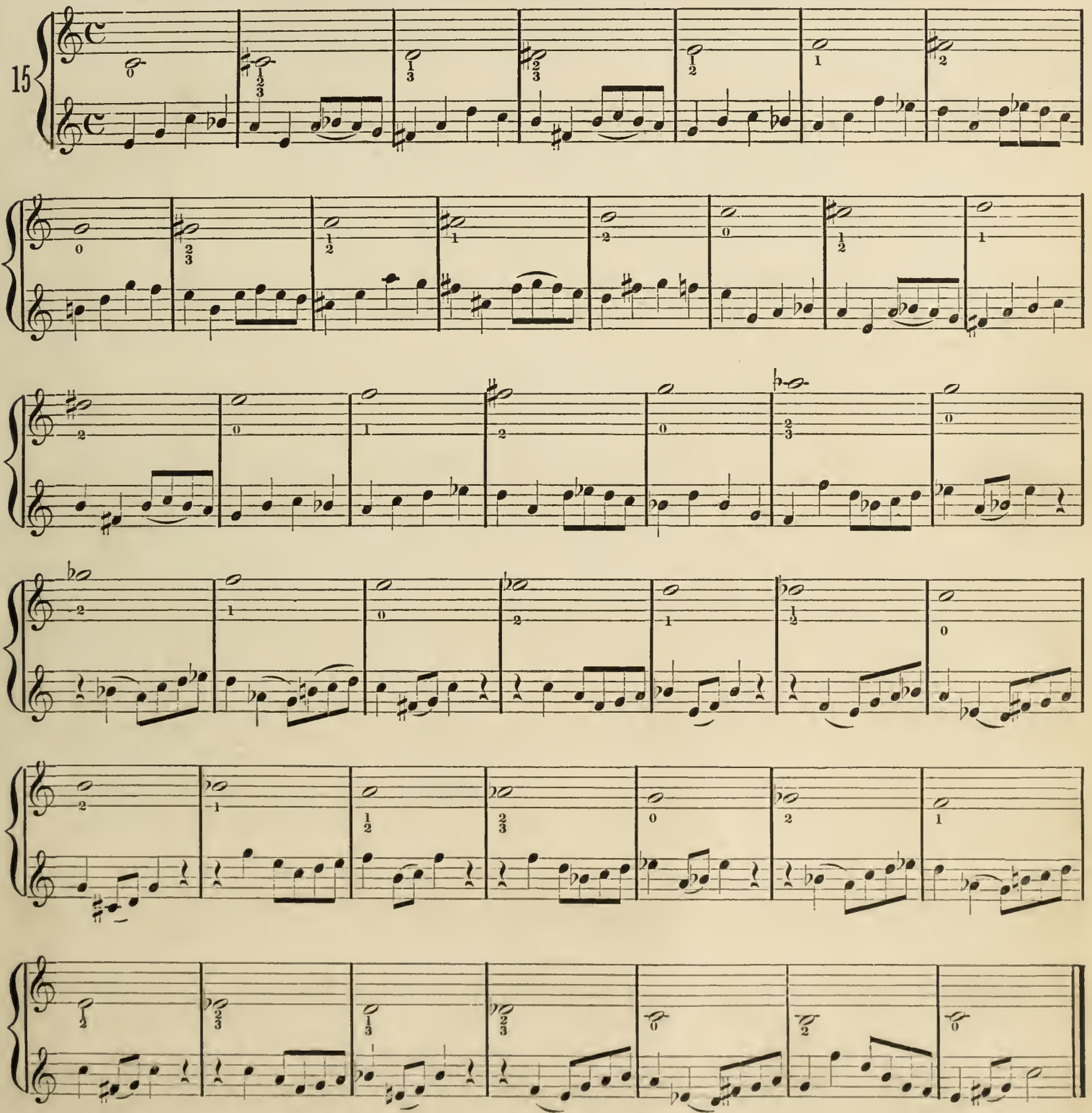


Scale in C minor, relative of E♭ major.





Chromatic Scale.



STUDIES OF INTERVALS, WITH HALF-NOTES OR THEIR EQUIVALENT RESTS.

The second note in value is called a half-note and has half the duration of the whole note: thus,—

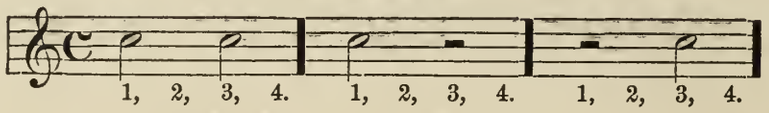
One whole note [𝅝] is equivalent to

two half-notes [𝅗𝅥 𝅗𝅥].

In playing two half-notes, strike the first at the beginning of the 1st beat or division of the measure, and continue it through to the end of the 2d beat; then strike the second half-note at the beginning of the 3d beat, and hold it through the 4th beat, to the end of the measure.
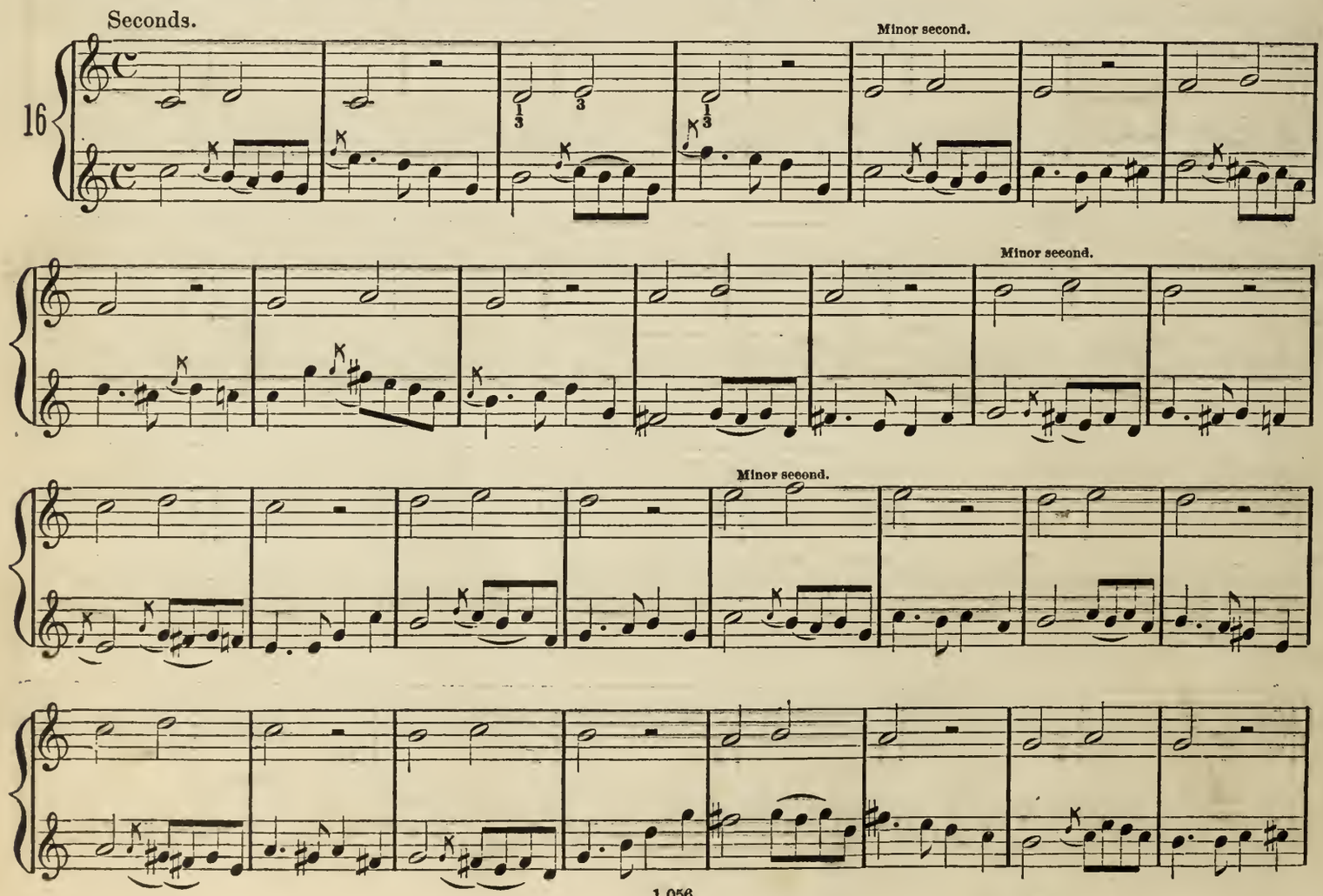
The half-rest being equal in duration to a half-note, it is only necessary to count, mentally, *one*, *two*, or *three*, *four*, according to its position in the measure.
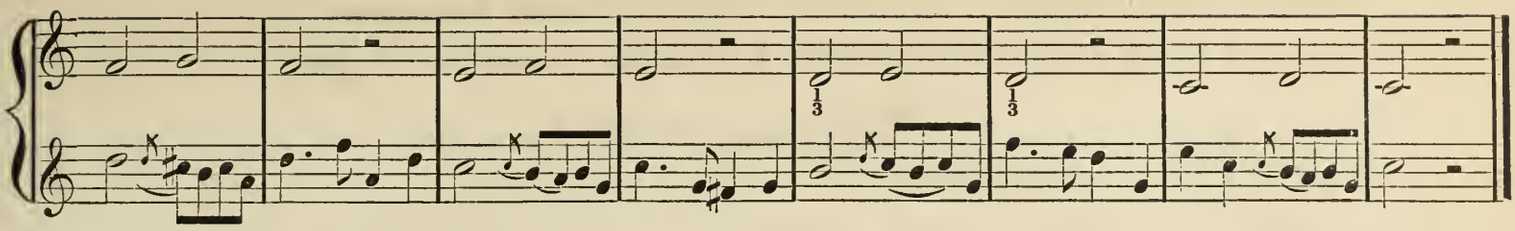
EXAMPLE.



A musical interval is the difference in pitch between any two consecutive notes. Thus, notes said to be in UNISON are on the same pitch, as C, C; D, D, etc. An interval of a SECOND measures the difference between two notes on adjacent degrees; and when these include a tone the second is called "major;" when only a semitone, "minor."

There are in the major scale five major and two minor seconds. The minor seconds are found between the 3d and 4th, and the 7th and 8th degrees (or, E and F, and B and C, when the scale is in C). The major second becomes minor, or the minor second becomes major, by the use of the ordinary signs of alteration (♯ or ♭).



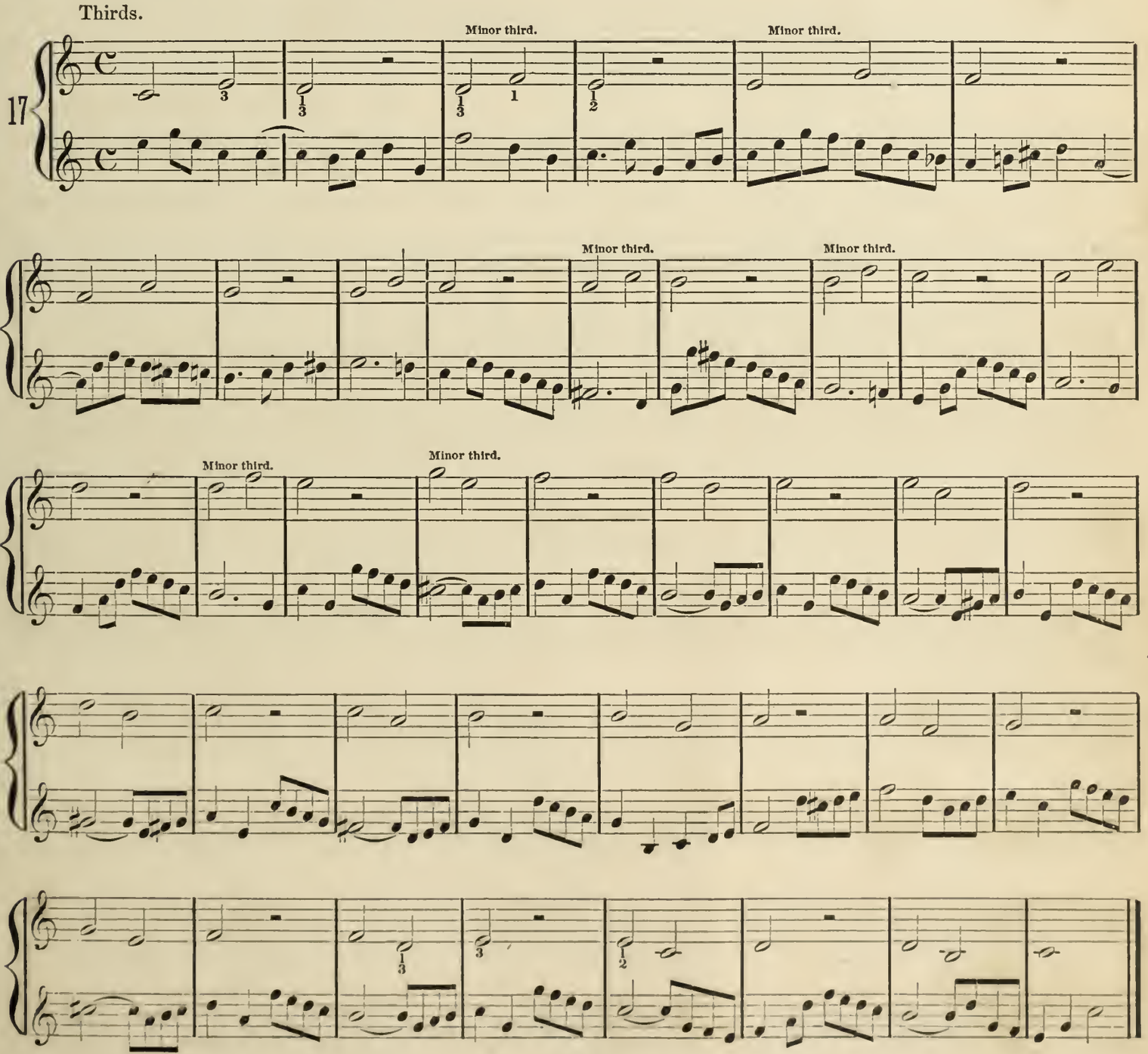


An interval of a third is the distance included between three contiguous diatonic notes.

The third formed of two tones is major; that formed of a tone and a semitone is minor.

In the major scale there are three major thirds and four minor. The major third becomes minor, or the minor third major by the employment of a sharp or flat.

Thirds.
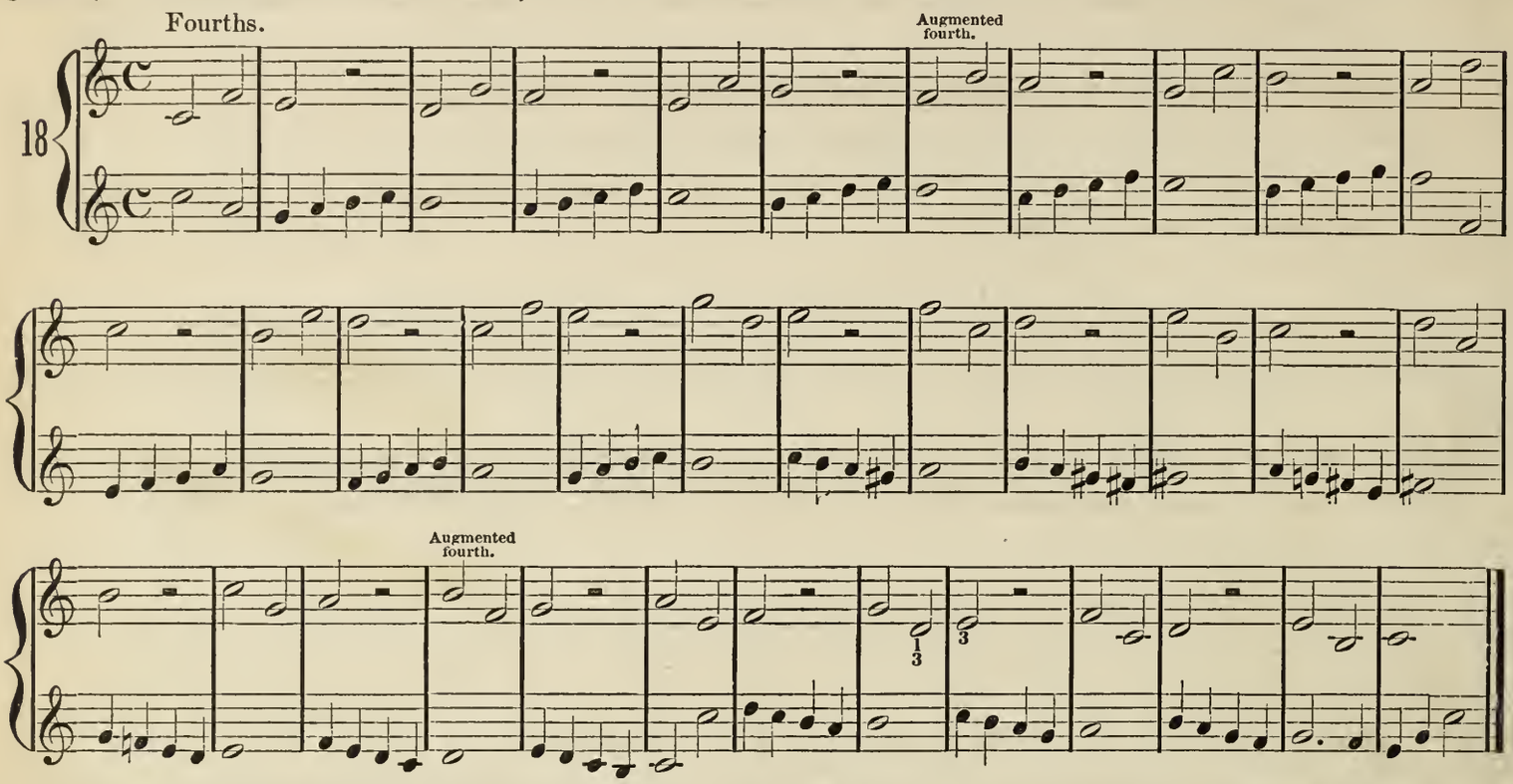


The interval of the fourth is the difference in pitch between any four successive diatonic notes.

When the fourth is formed of two tones and a semitone, it is called a perfect fourth. When formed of three tones, it is called augmented.

The major scale contains six perfect fourths, and one augmented, which is formed between the fourth and seventh degrees, (or F and B, when the scale is in C.)

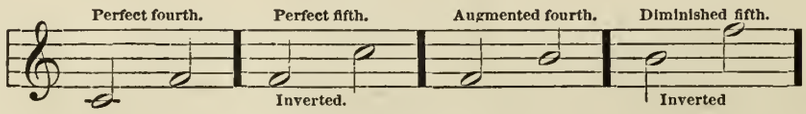
Fourths.



The interval of the fifth counts five diatonic notes. The fifth composed of three tones and a semitone is called perfect; that composed of two tones and two semitones is called diminished.

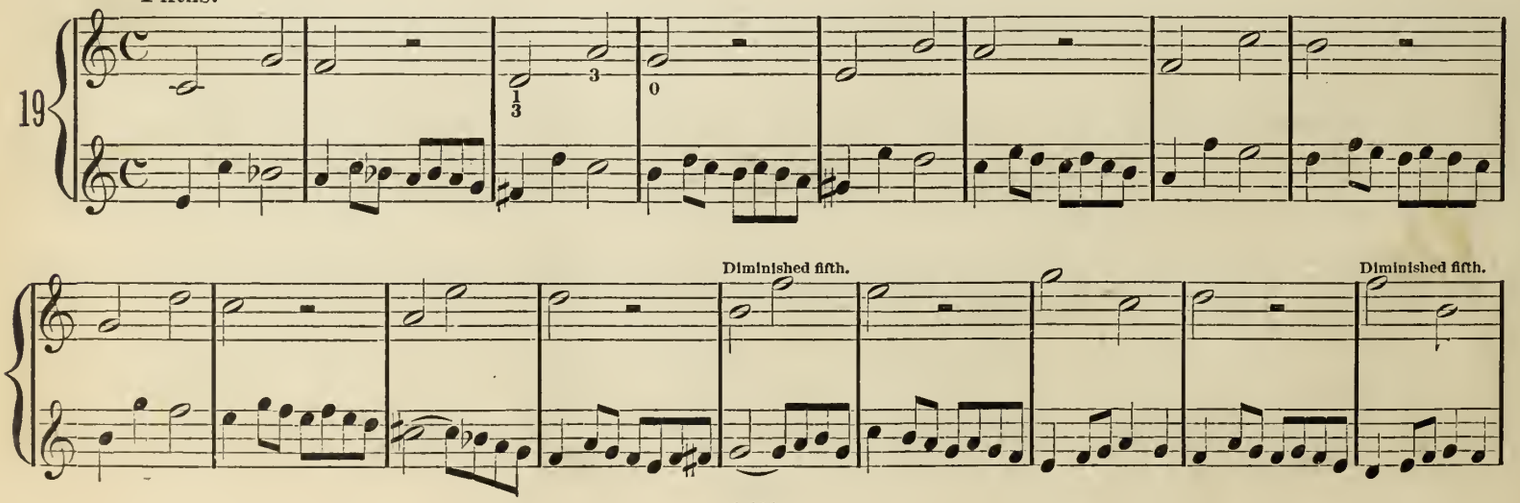
The fifth is the inversion of the fourth, the perfect fourth becoming the perfect fifth, and the augmented fourth the diminished fifth, on inversion.
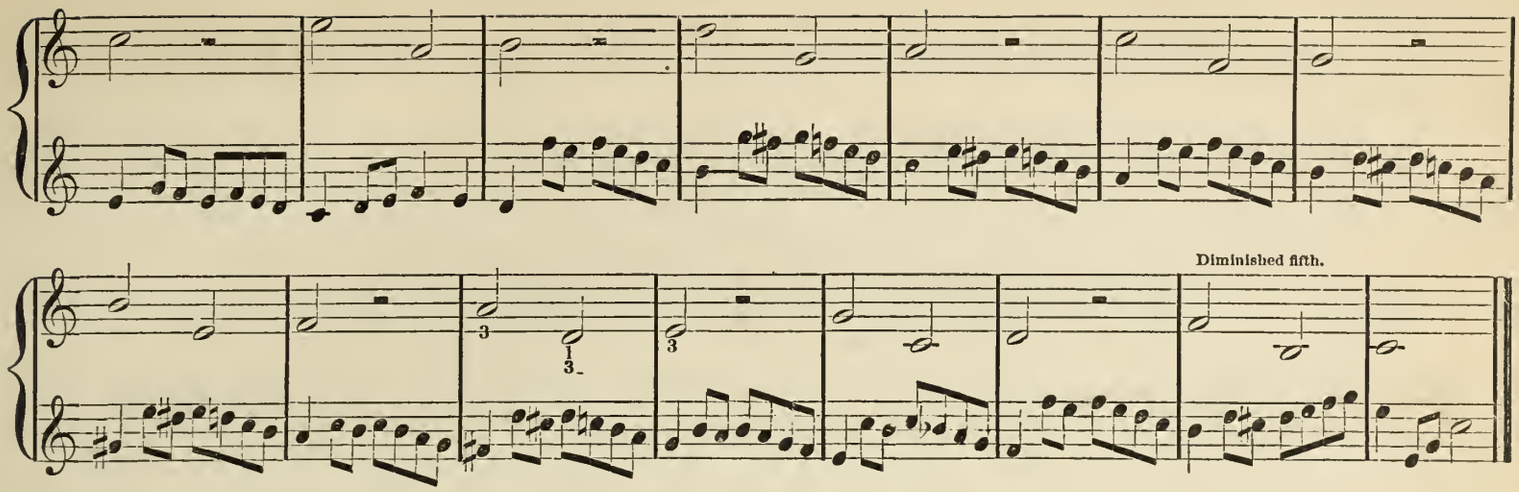
EXAMPLE.



The major scale contains six perfect fifths and one diminished, which is found between the seventh and fourth degrees, (B and F, in the scale of C.)

Fifths.

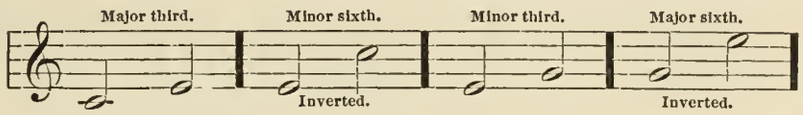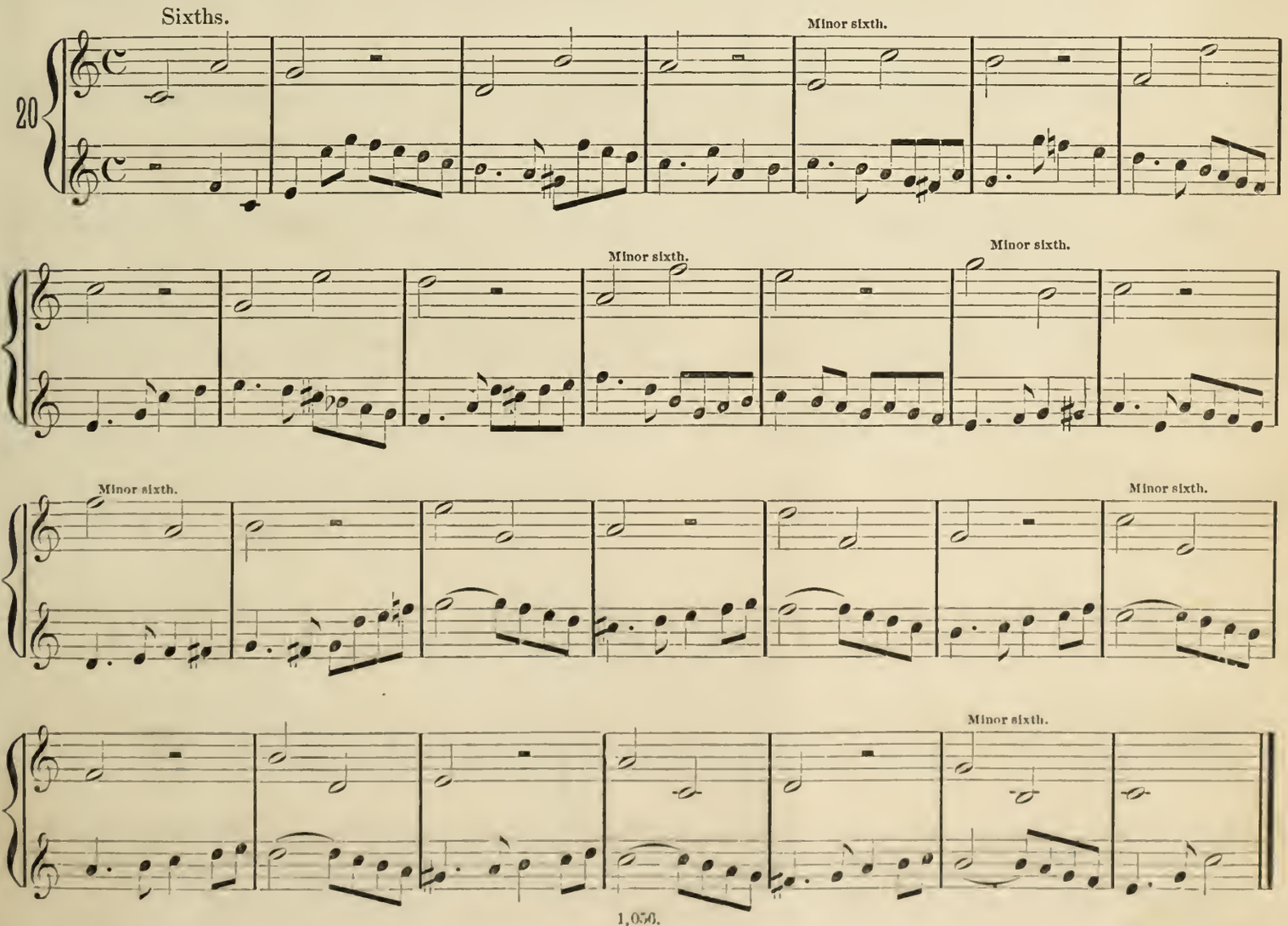




The interval of the sixth is the distance in pitch measured by six consecutive notes of the diatonic scale.

The sixth composed of four tones and a semitone is called major; that composed of three tones and two semitones is called minor.

The sixth is the inversion of the third, the major third becoming the minor sixth, and the minor third the major sixth: thus,



The major scale has four major and three minor sixths.

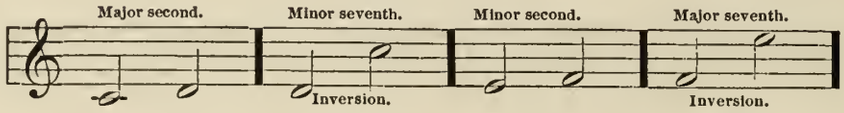


The interval of the seventh is the difference of pitch between seven consecutive diatonic notes.

The seventh formed of five tones and two semitones is called major; that formed of four tones and two semitones is called minor.
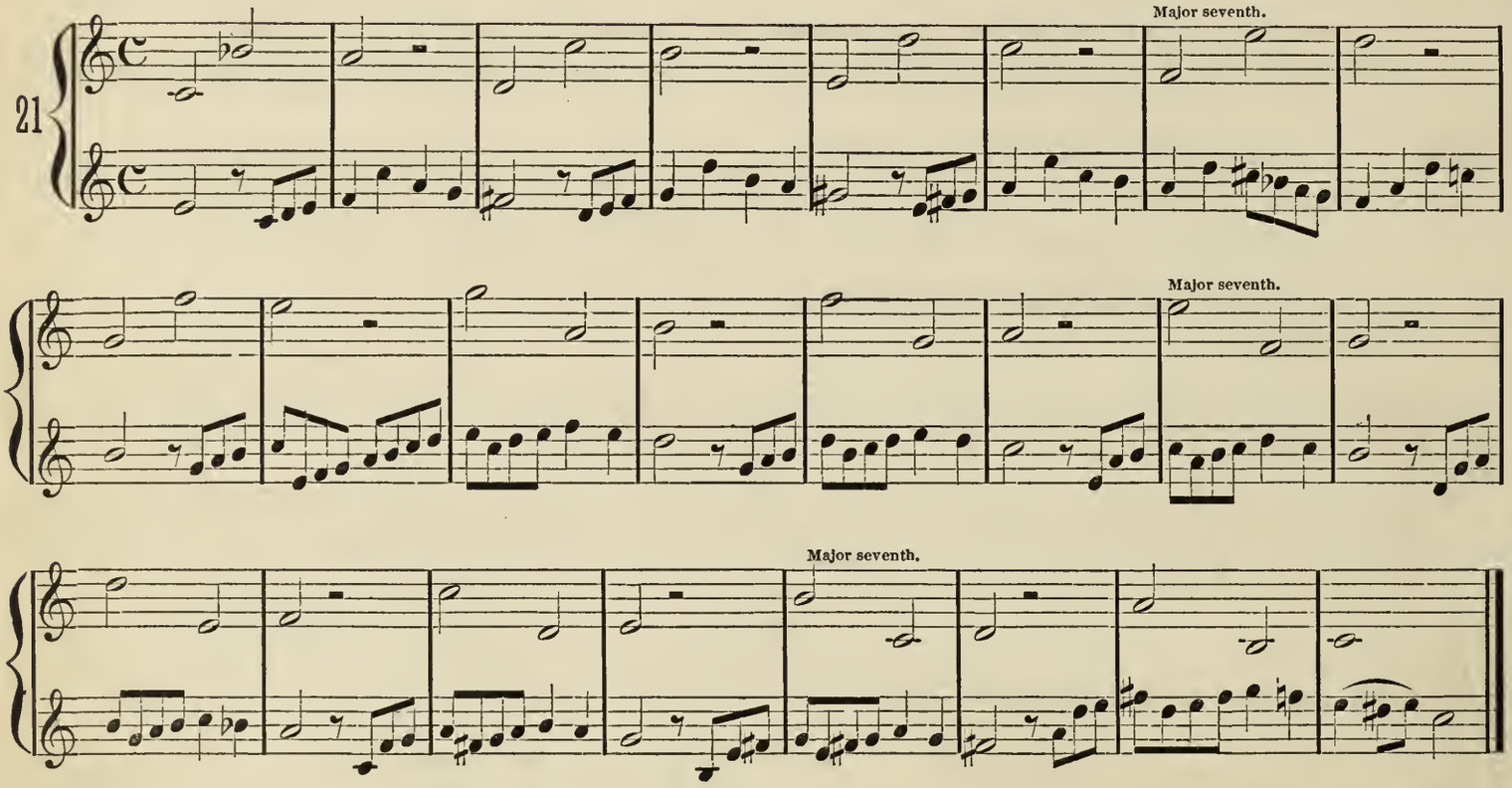
The seventh is the inversion of the second, the major second becoming minor seventh, and the minor second becoming major seventh.

EXAMPLE.



There are in the major scale two sevenths (from C to B and F to E), and five minor sevenths. The major seventh becomes minor, and the minor seventh becomes major by the ordinary use of a sharp or flat.

Sevenths.

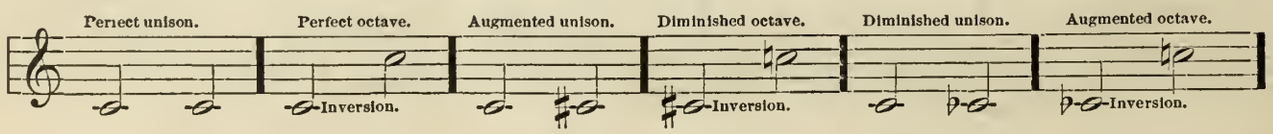


The interval of the octave is the difference of pitch between eight consecutive diatonic notes.

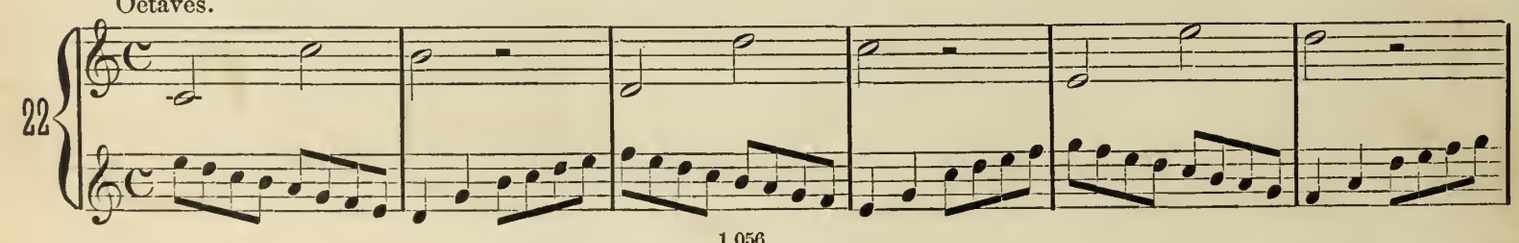
The octave is perfect when the two notes which comprise it are alike, whether sharp, flat, or natural. When the sharp or flat affects only one of the two notes, the octave is diminished or augmented, according to the position of the accidental.
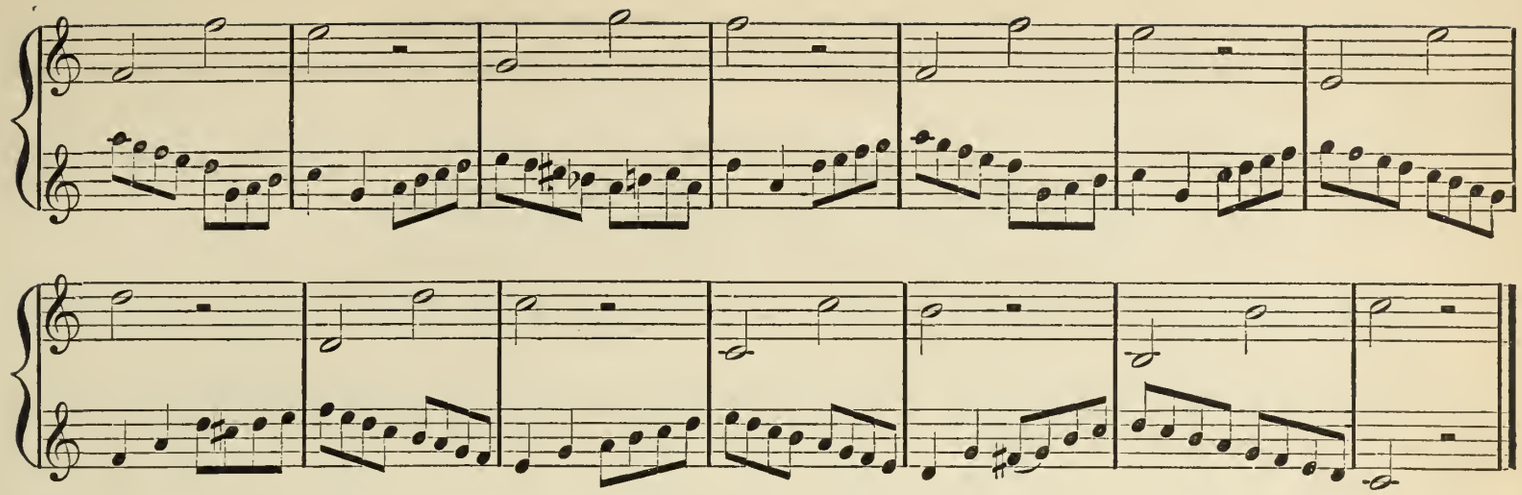
The octave is the inversion of the unison.

EXAMPLE.



Octaves.

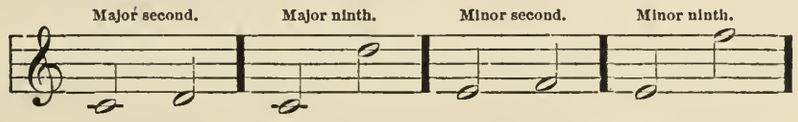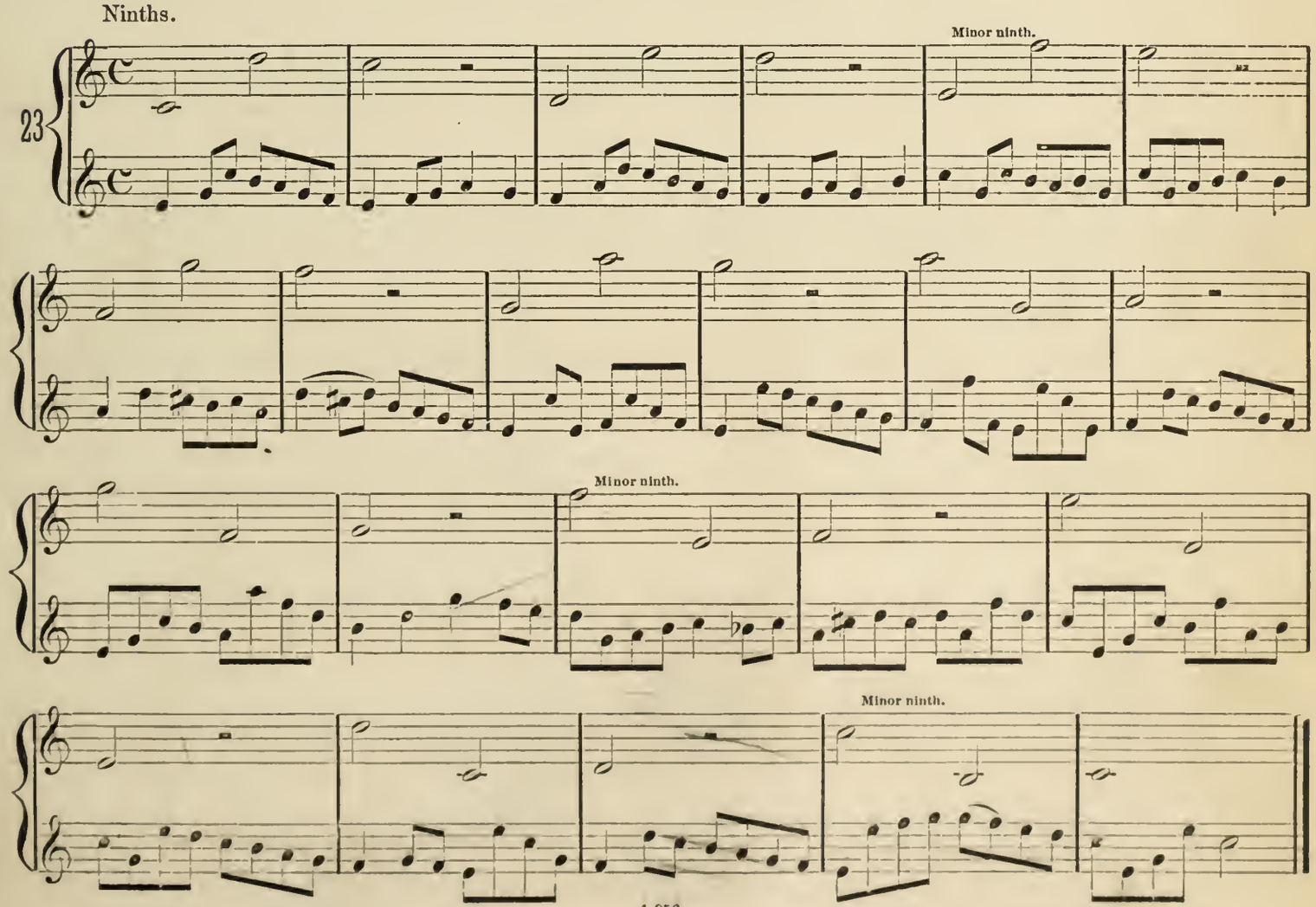




The interval of the ninth counts nine diatonic notes.

The interval of the ninth is the second an octave above; consequently if the second is major, the ninth is likewise major; if the second is minor, the ninth becomes minor.

EXAMPLE.



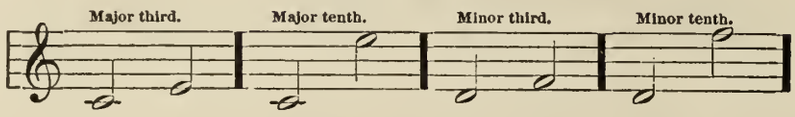
Ninths.



The interval of the tenth is the difference in pitch between ten consecutive diatonic notes.
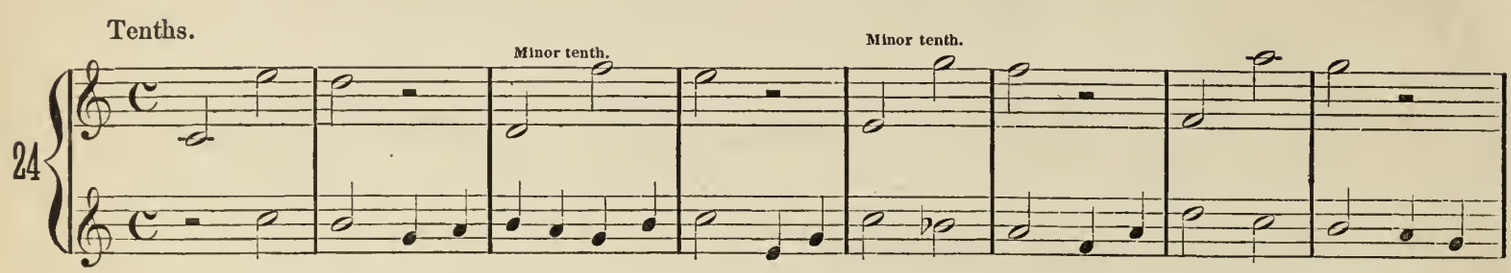
The tenth is the repetition of a third added to the octave: thus, when the third is major, the tenth is major; and when the third is minor, the tenth is minor, also.
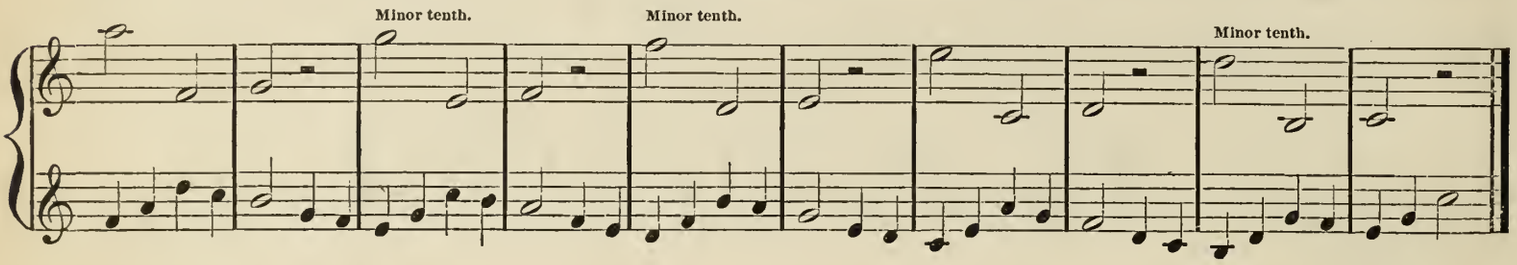
EXAMPLE.



Tenths.

24





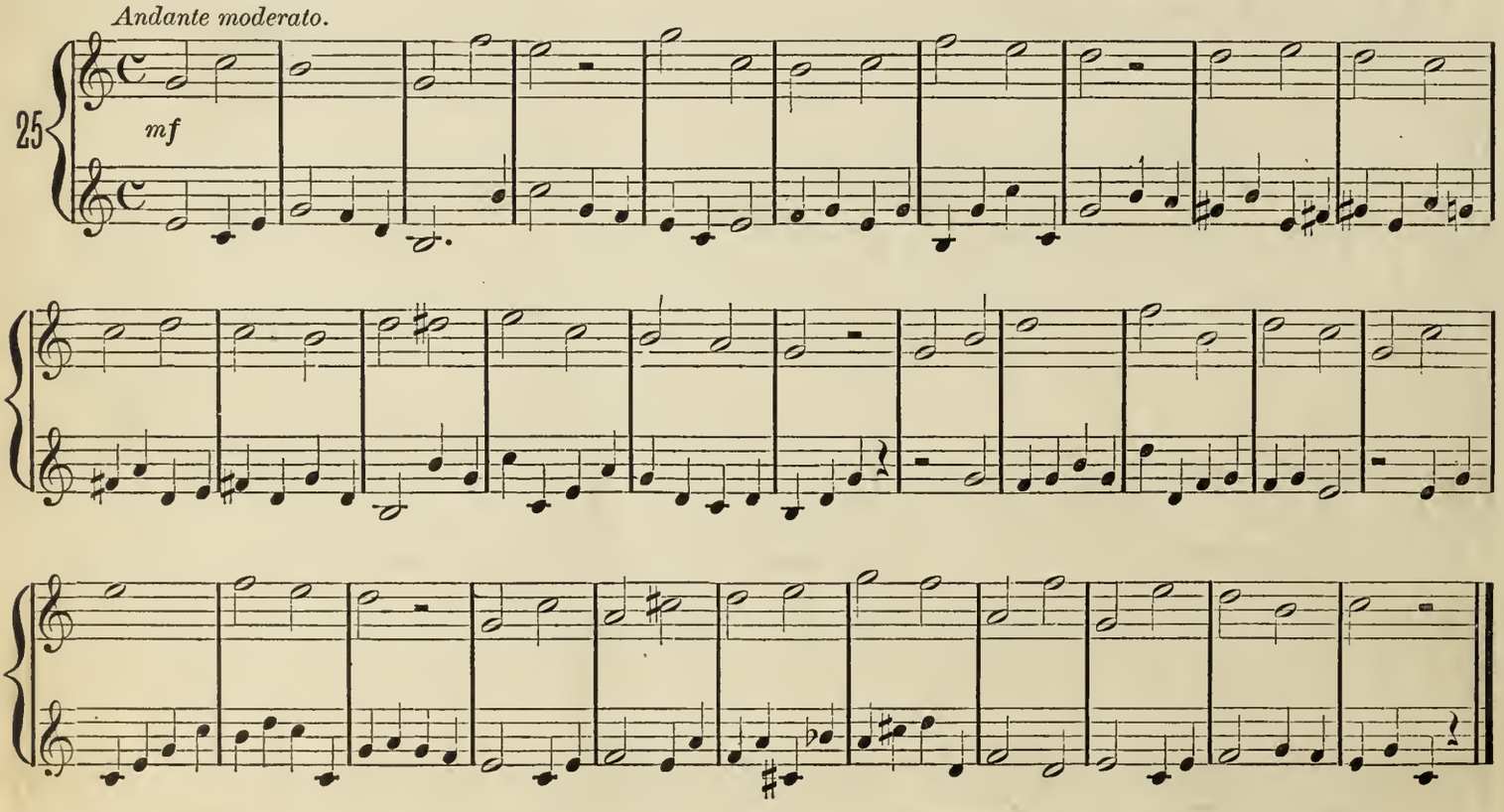
Melodies illustrating the interval of the tenth, by whole and half notes, in the keys most used.

NOTE.—The teacher should question the pupil on all these lessons in order to familiarize him thus early with the different modes and keys, as well as with the intervals.

Andante moderato.

25

mf

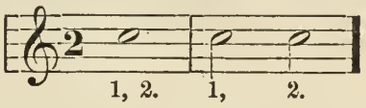


STUDY OF DOUBLE TIME.
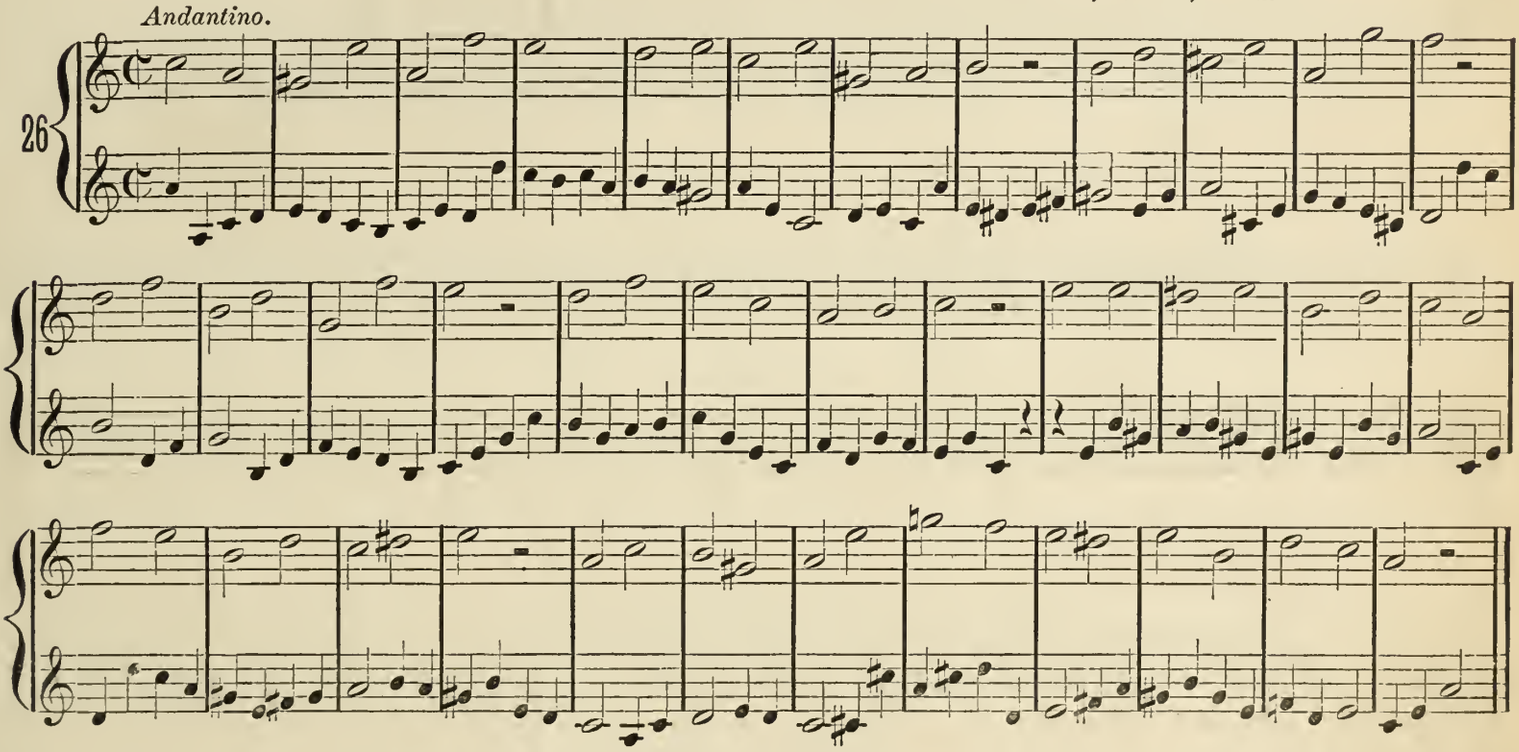
First, there are two beats to double time; the *first down*, the *second up*.

Second, double time is indicated after the clef by the figure 2, or by a ¢ (barred); and also by other signs, of which examples will be found farther on.

There is a whole note to each measure, or a half-note to each beat.



Andantino.

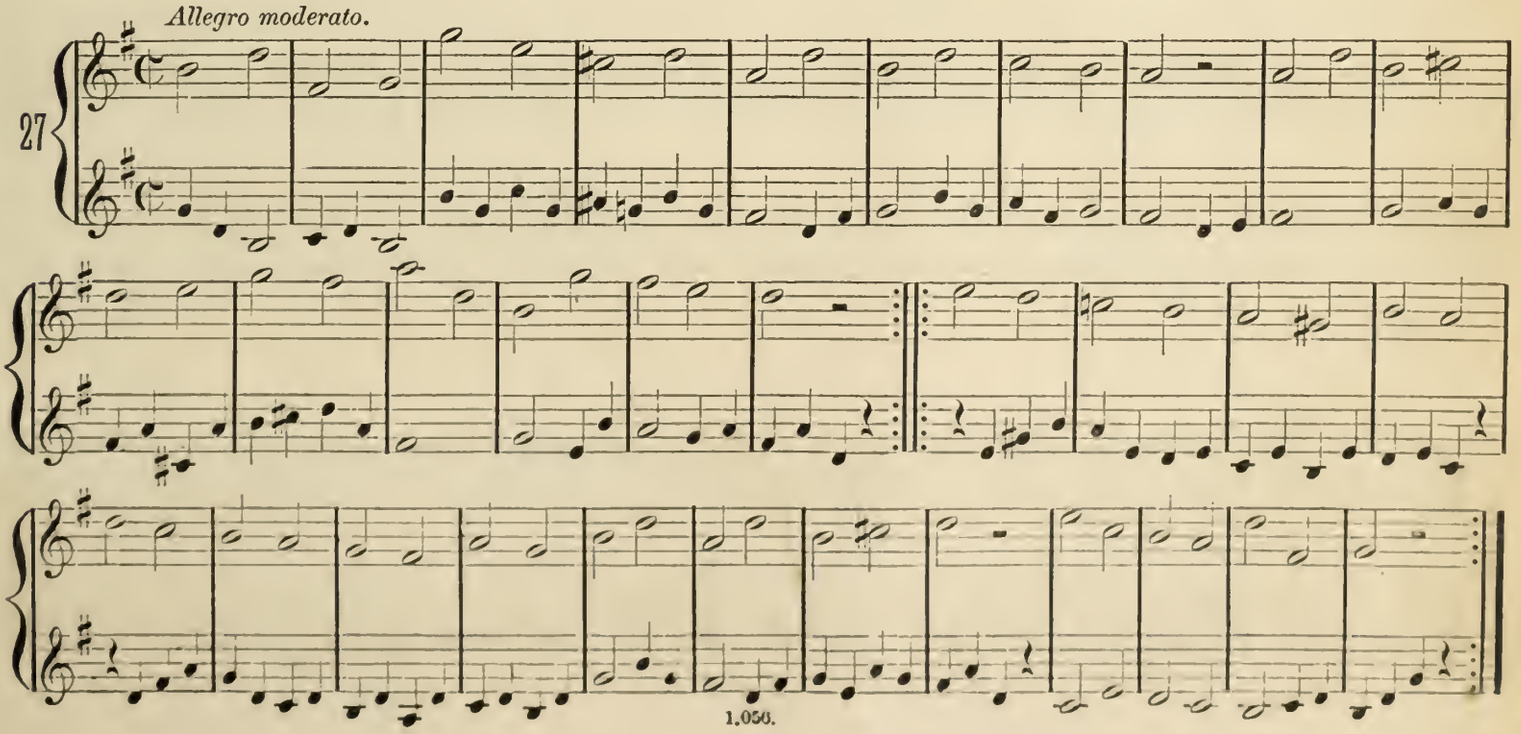


THE REPEAT.

Or sign of repetition (:), placed before a bar indicates that the preceding strain is to be repeated; if placed after a bar, that the following is to be repeated.
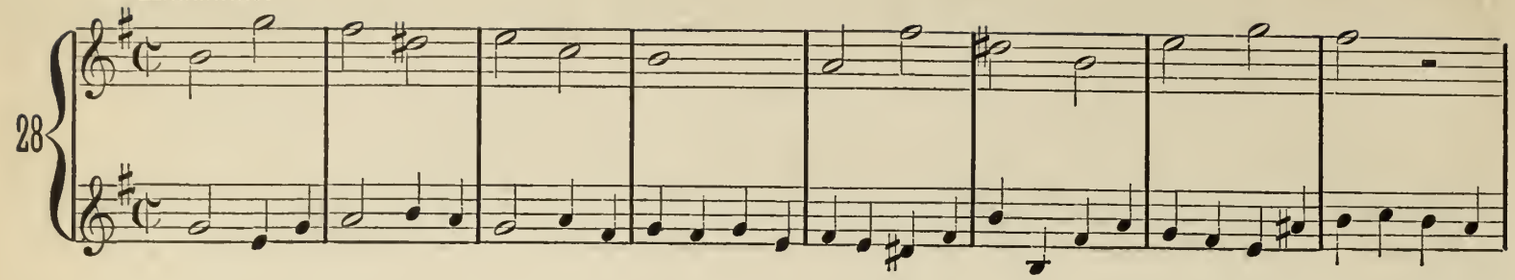
The double bar (‖ or ‖), shows the end of a strain; the final bar (‖) marks the end of the piece or composition.
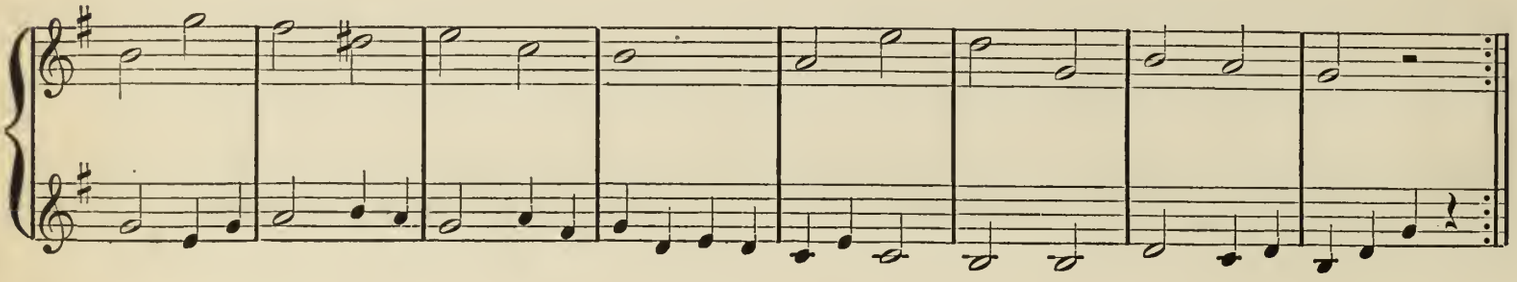
Allegro moderato.
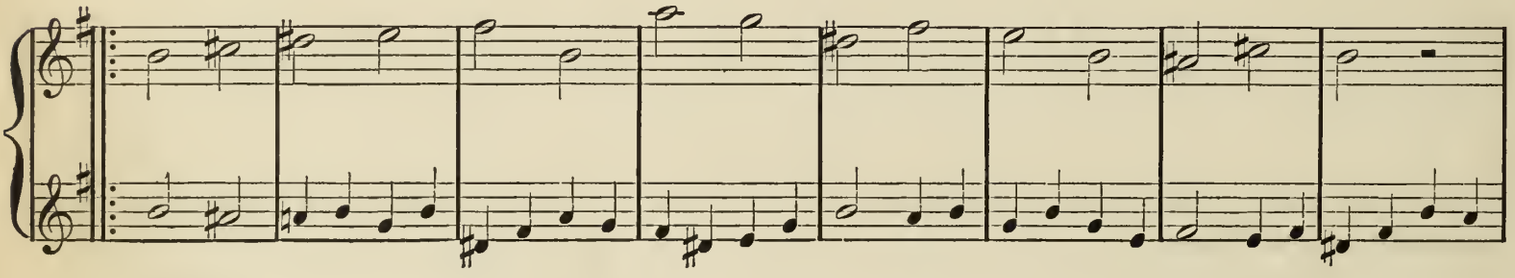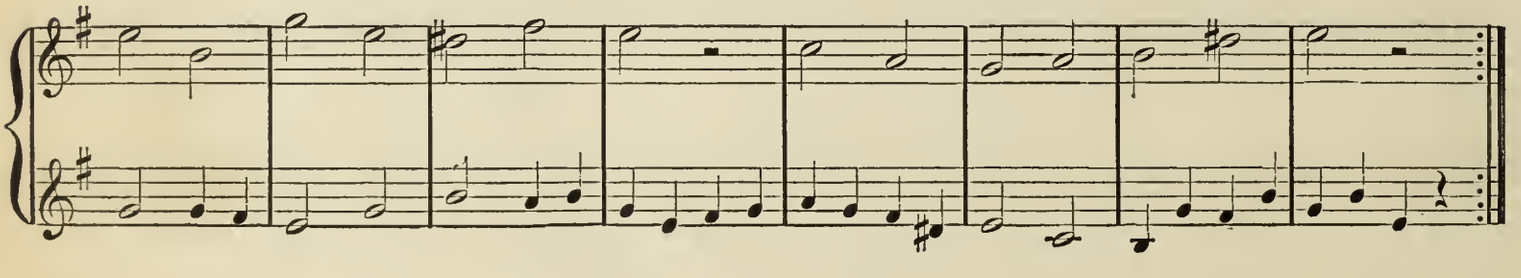


Andantino.

28
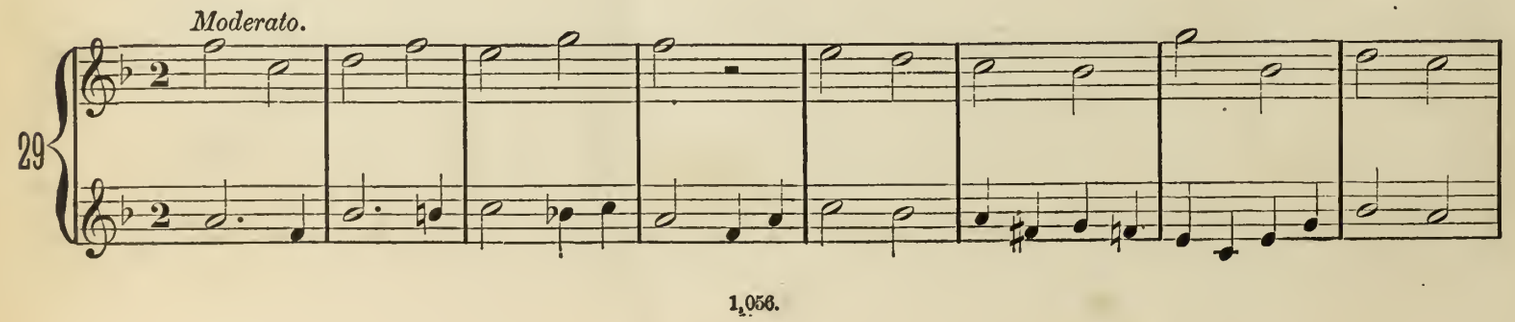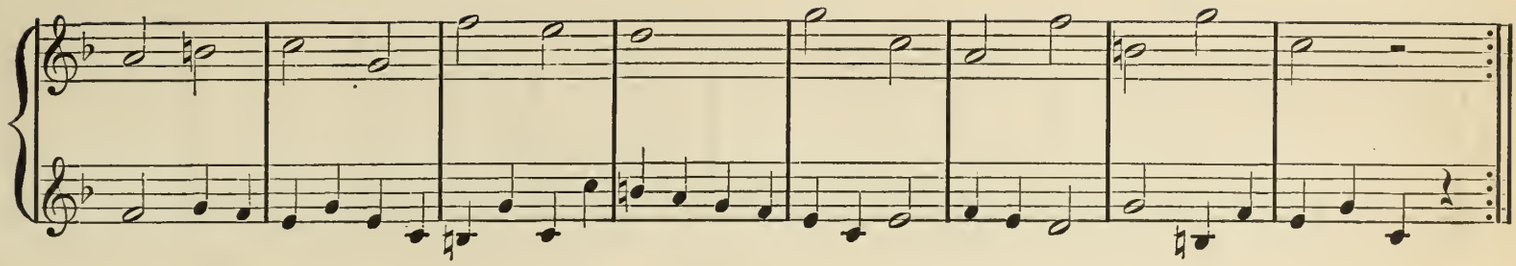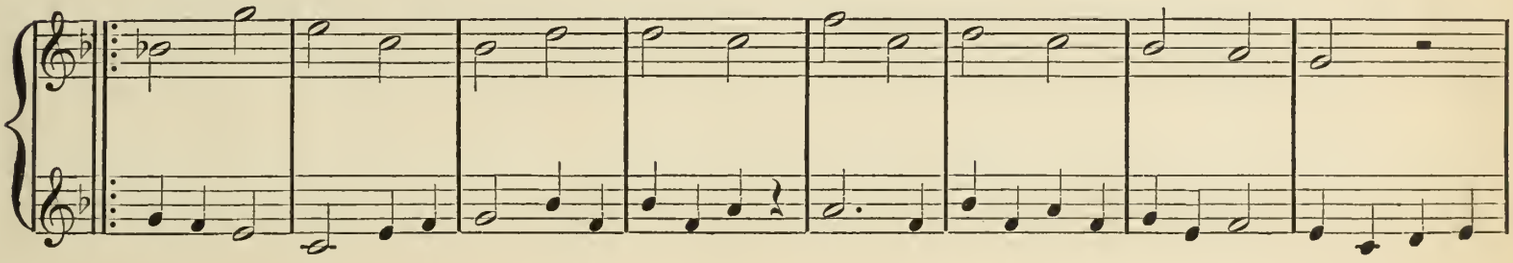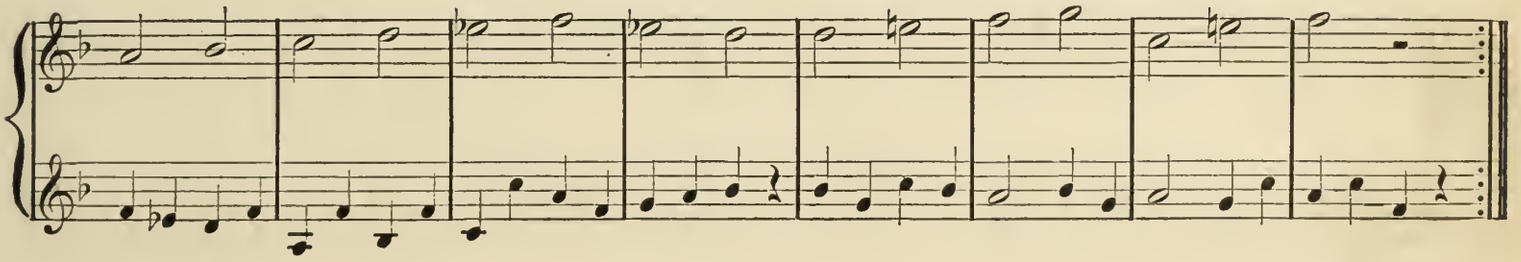








Moderato.

29
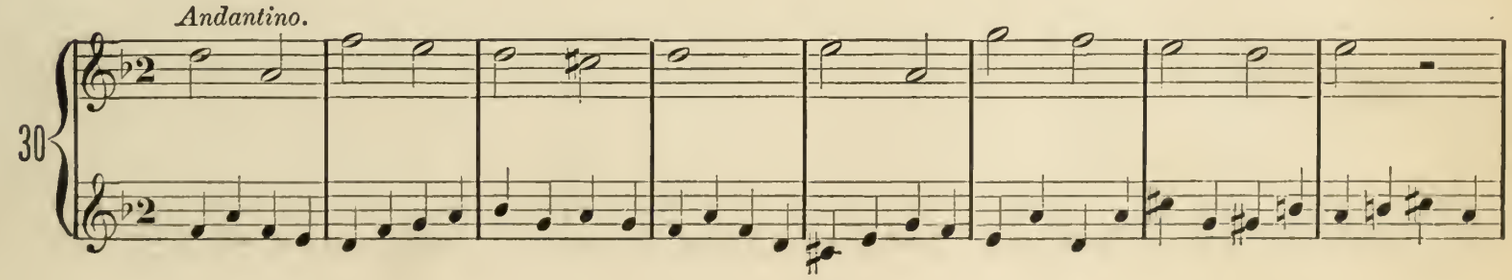


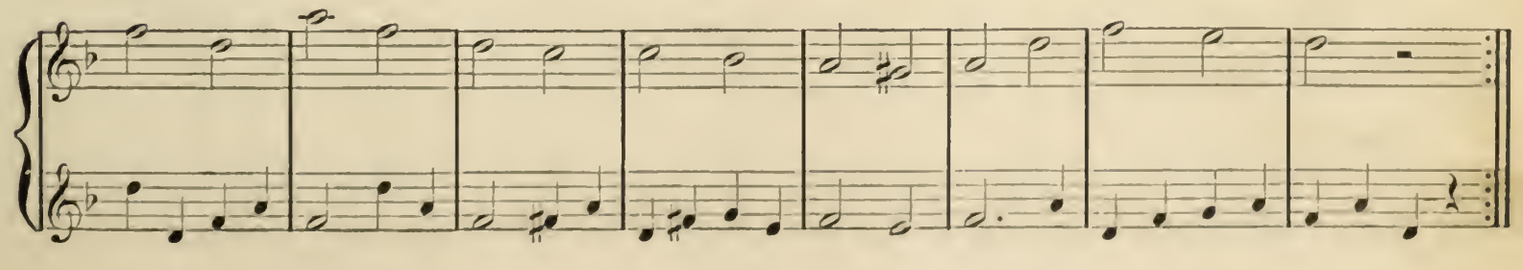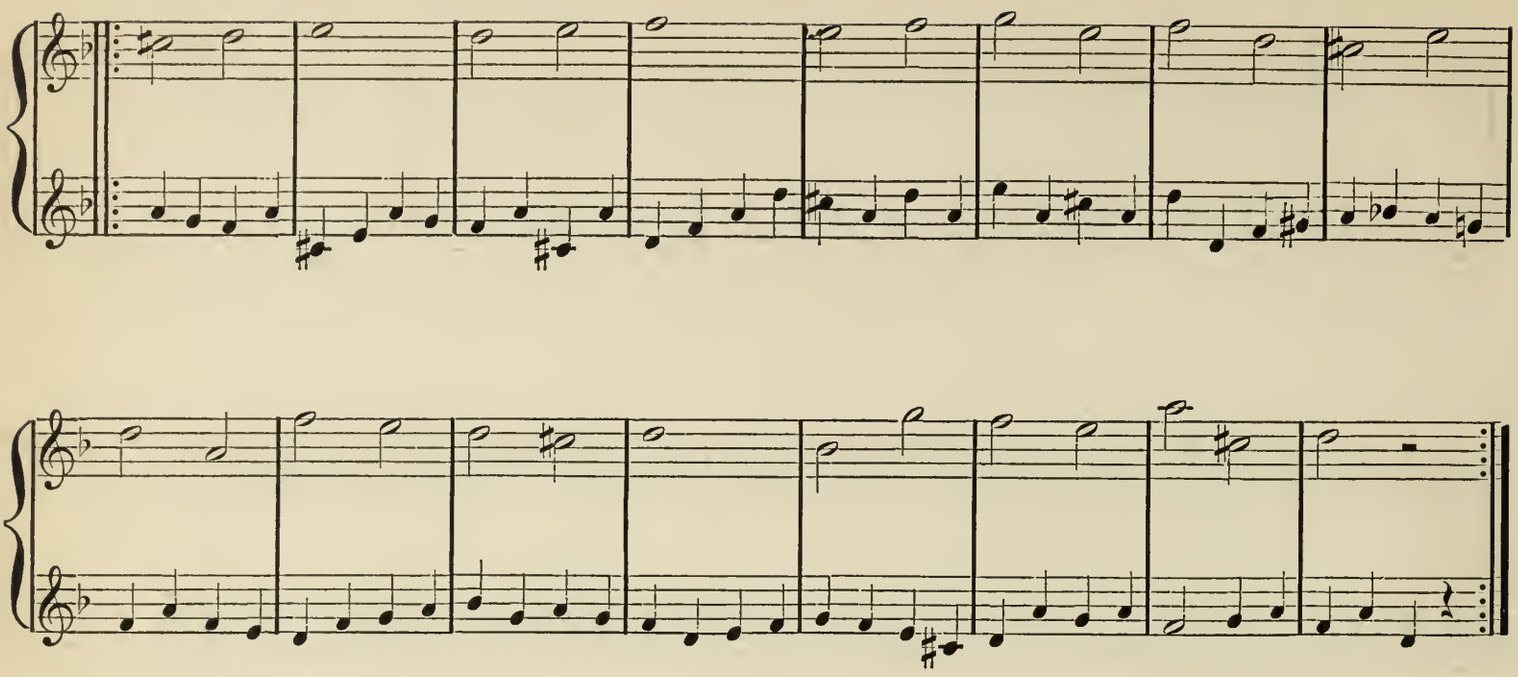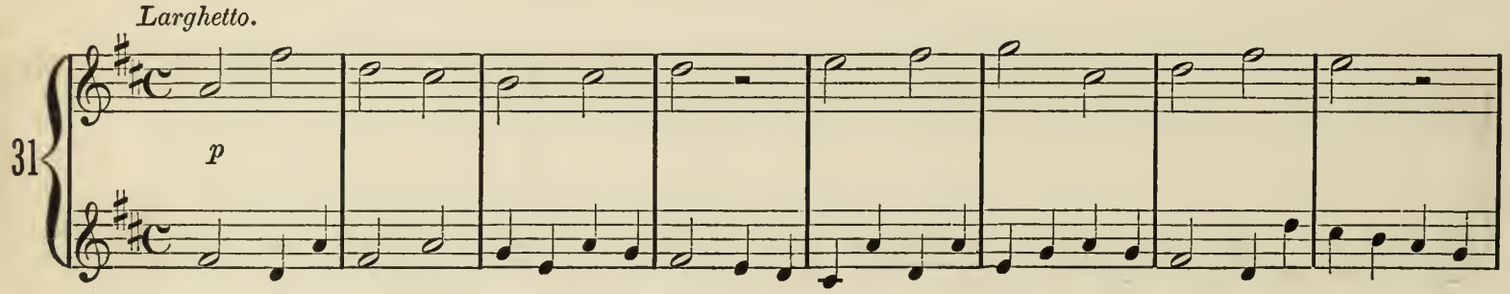






Andantino.
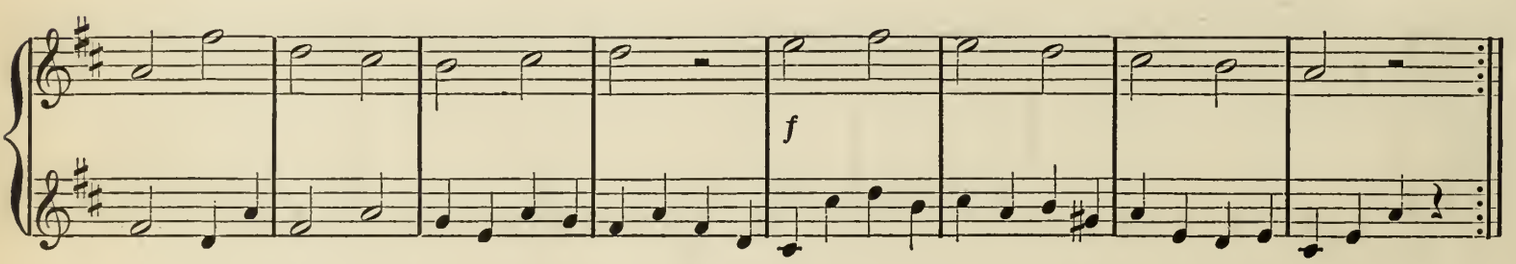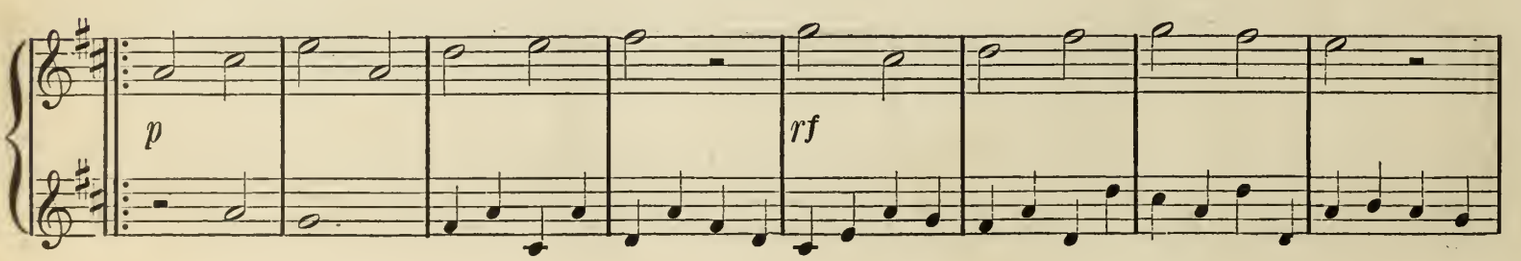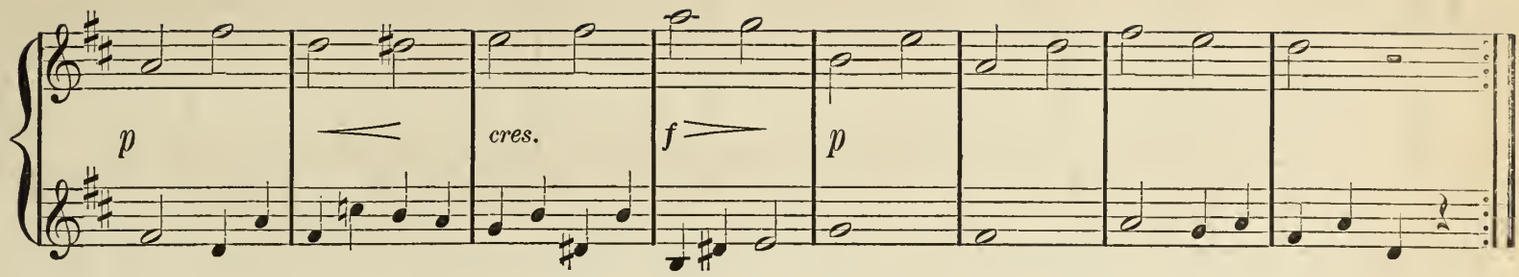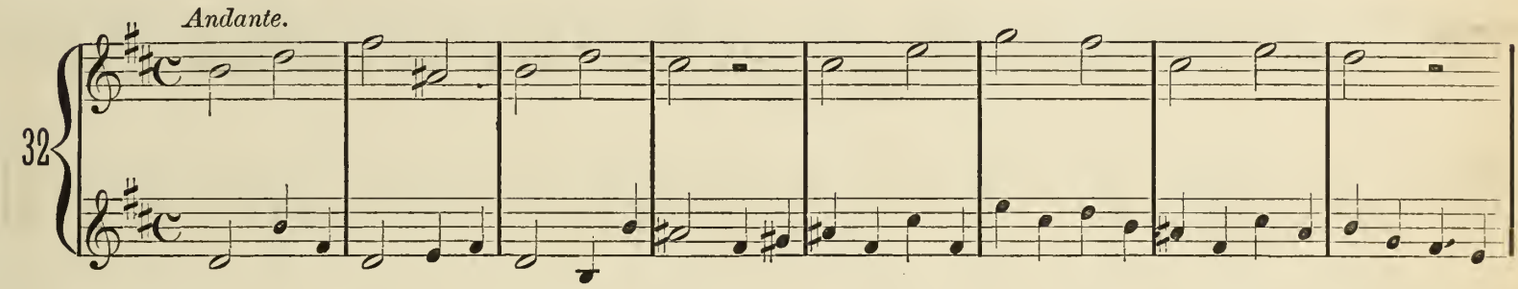






Larghetto.
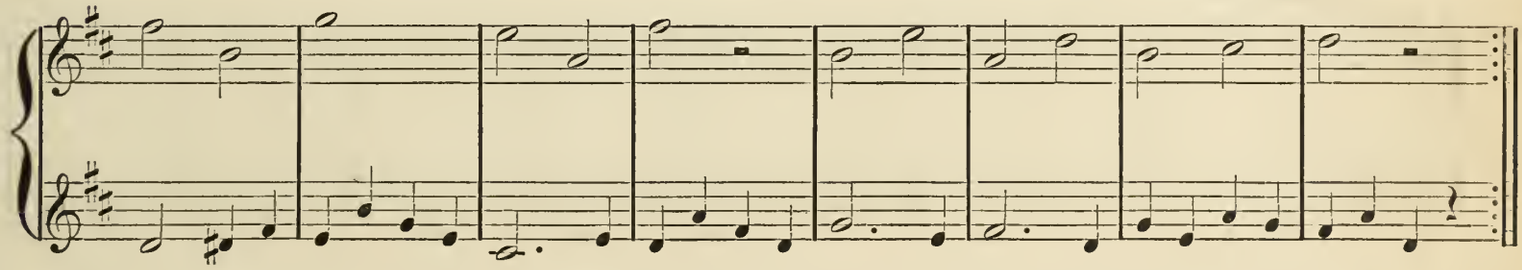


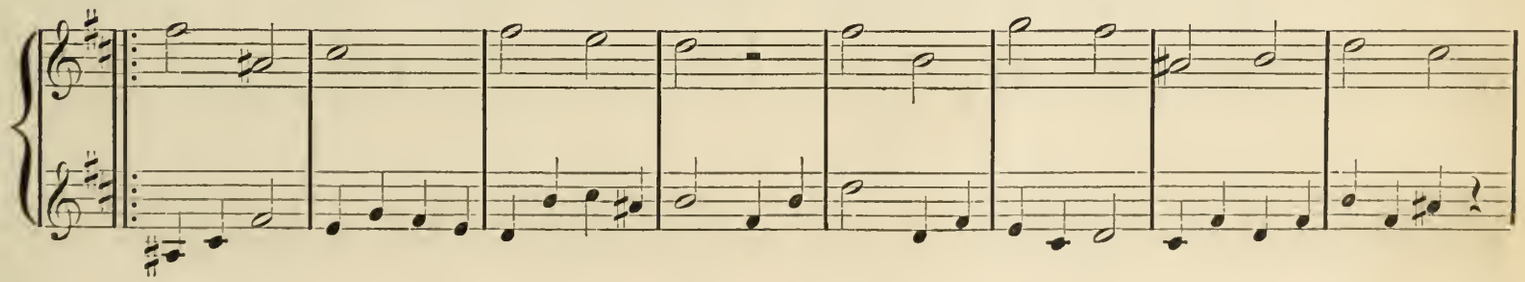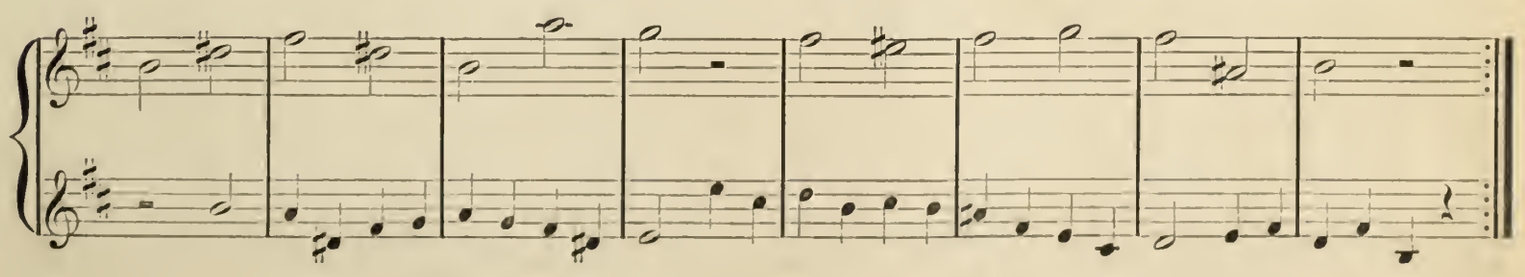




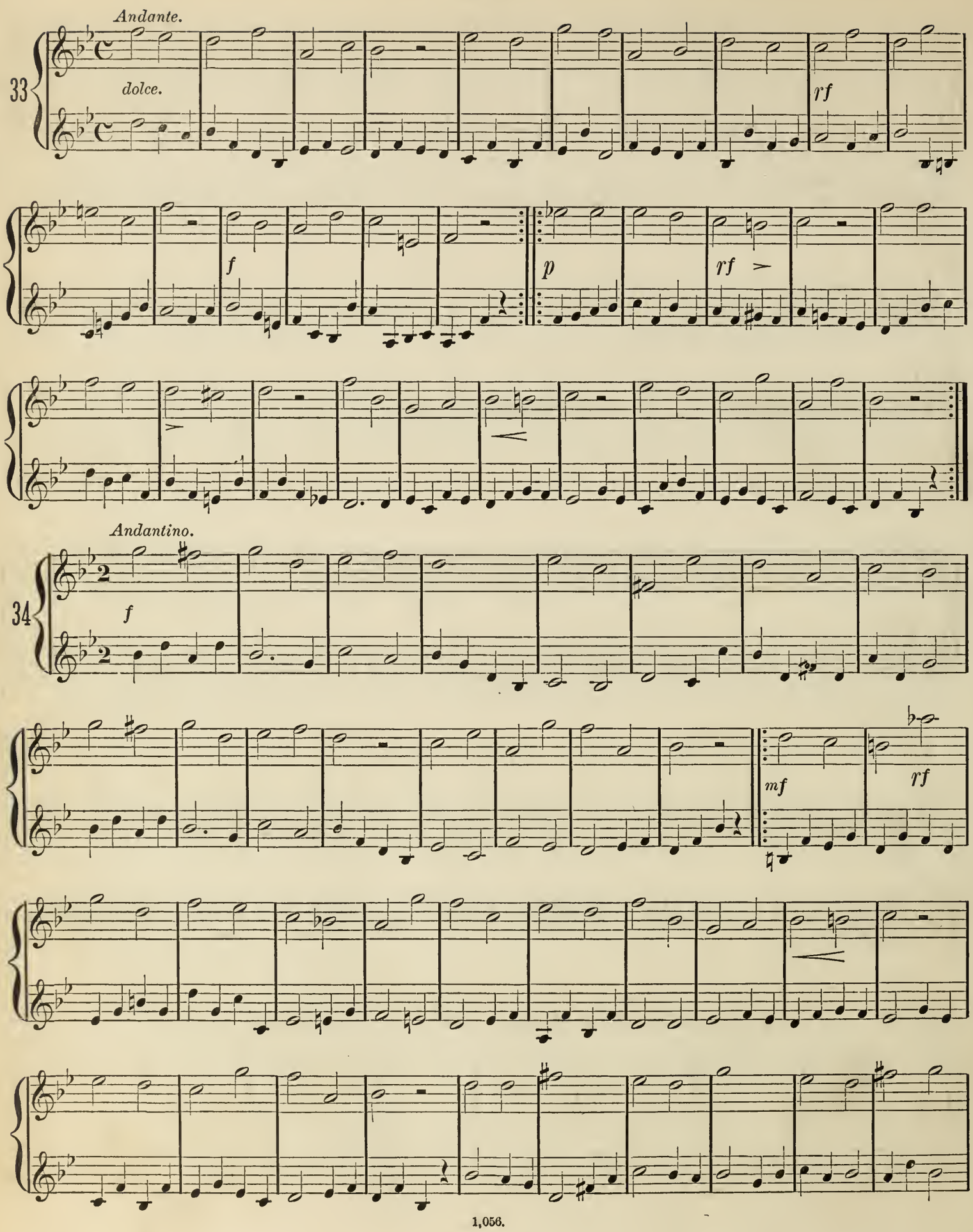

p
cres.
f
p

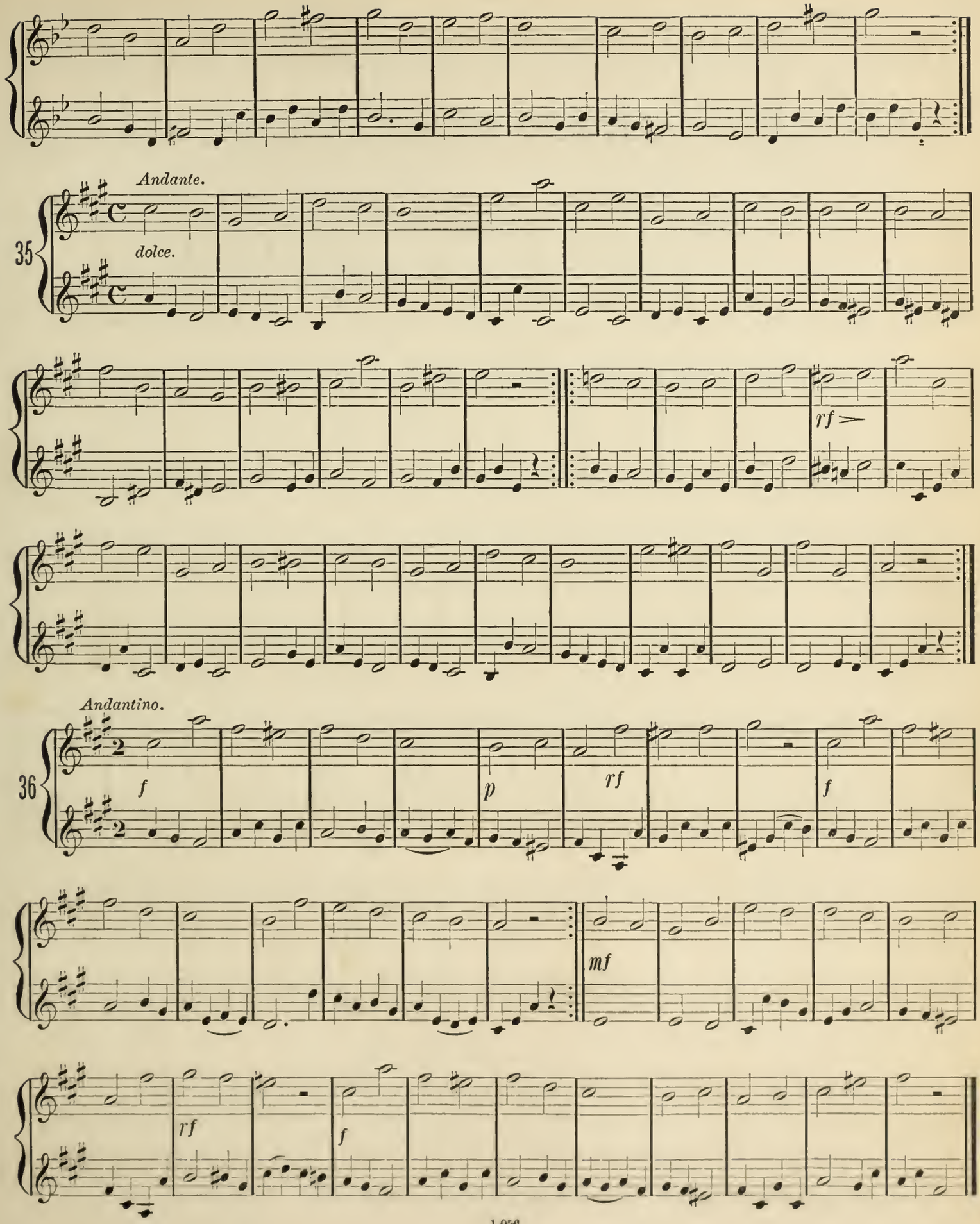

Andante.
32
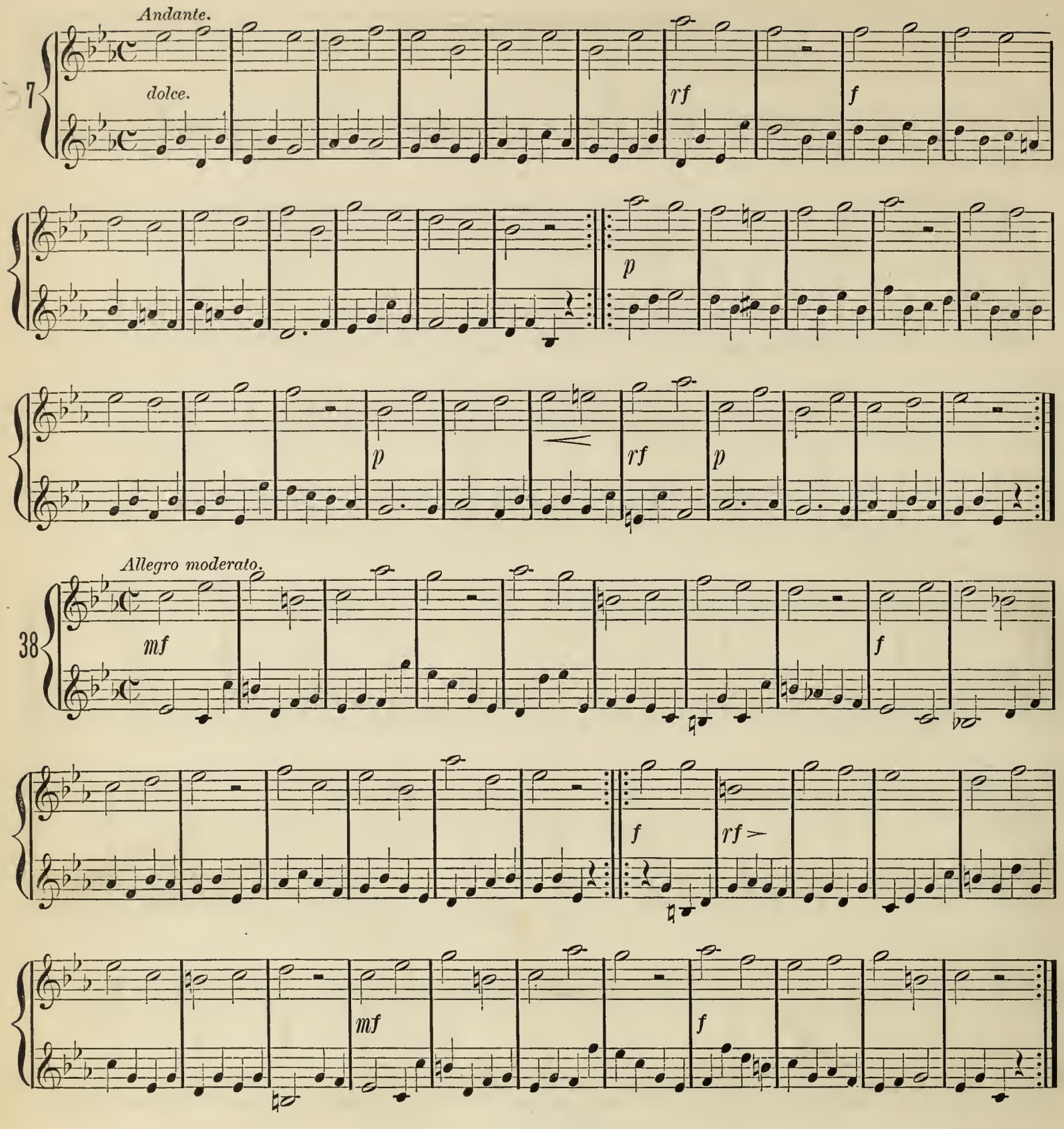







Andante.
33
dolce.
rf
f
p
rf
Andantino.
34
f
mf
rf


Andante.
dolce.
35
rf
Andantino.
36
f
p
rf
f
mf
rf
f



VALUE OF THE DOTTED NOTE.

The dot always lengthens the note after which it is placed by half the original value of that note; thus,—

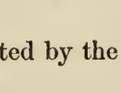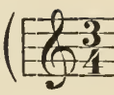
The dotted whole-note (—o—·—) equals three halves, two for the note (o o o) and one for the dot.

The dotted half-note (—o—·) equals three quarters, two for the note (♩ ♩ ♩) and one for the dot.

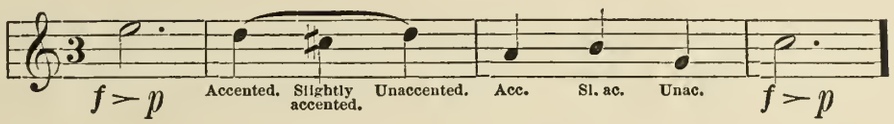
NOTE.—Other values will be spoken of in their proper places, progressively.

STUDY OF TRIPLE TIME.

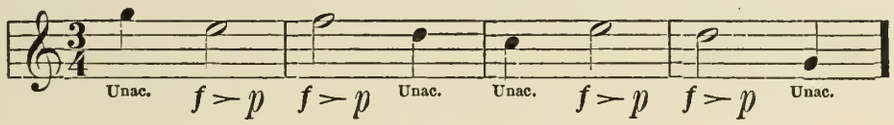
In triple time the first beat is down, the second left, and the third up. It is counted ONE, *two*, three.

Triple time is indicated by the figure 3 (), or by the figure 3 with a 4 underneath (), or by other signs which may be found farther on in this Method.

Remark.—By exception, the whole rest (𝄻) is used, in triple and all other mersures, to indicate the full measure rest.
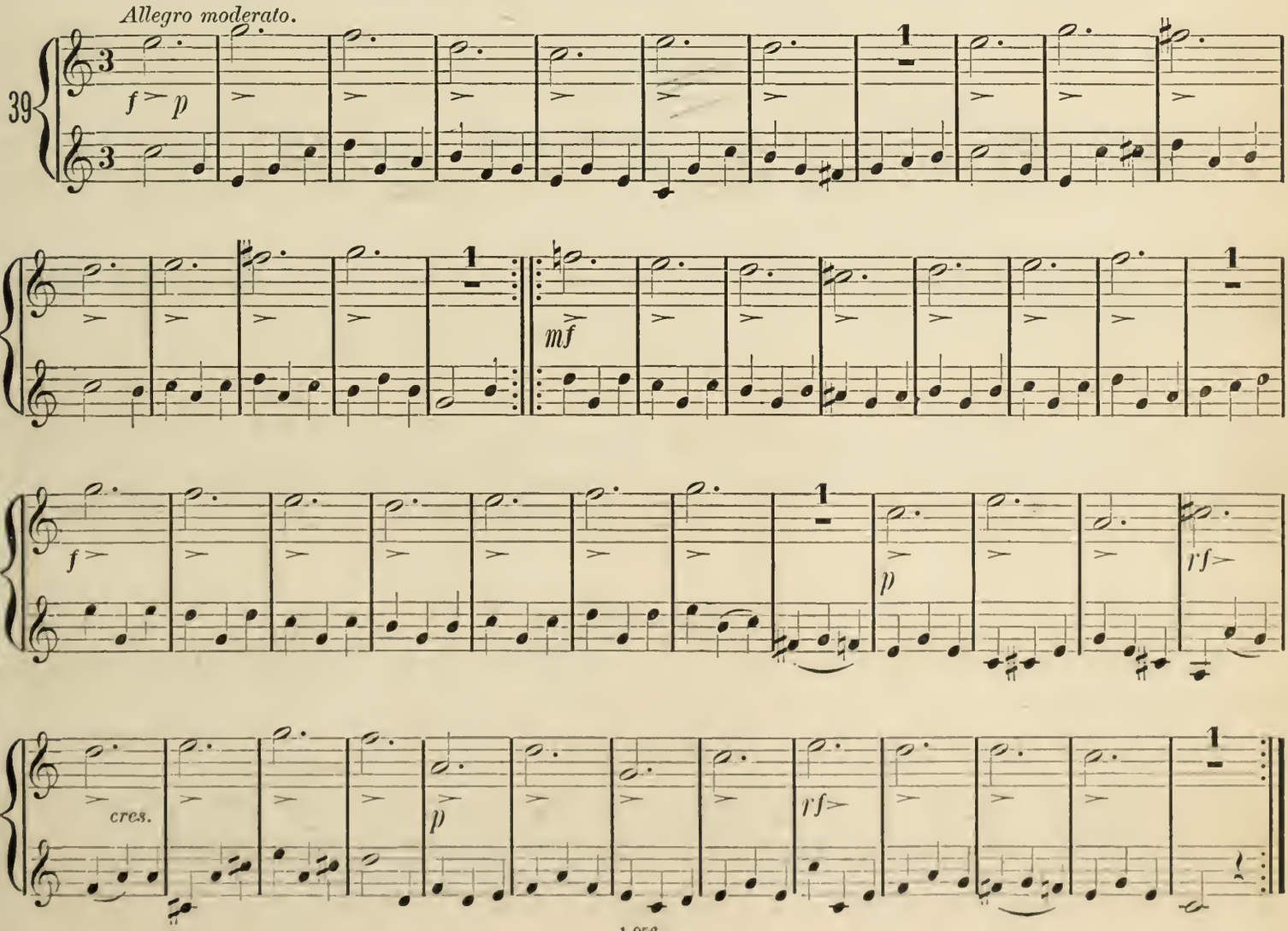


But there are exceptional cases where the second or third beats may be accented, and the first beat unaccented.



STUDY OF THE DOTTED HALF-NOTE.

The dotted half-note fills the whole measure; two beats for the note and one for the dot.



ARTICULATION.

By the above term is understood the action of the tongue in producing the notes. The tongue alone serving to render all the shades required, whether of sweetness or energy, it thus becomes the exponent of the soul and the feelings. Consequently, the pupil should apply himself early to acquire all the articulations explained below, taking care that the tongue acts freely and independently, and to avoid the throat sound, and movements of the lips or jaw — all of which prevent neatness of articulation.

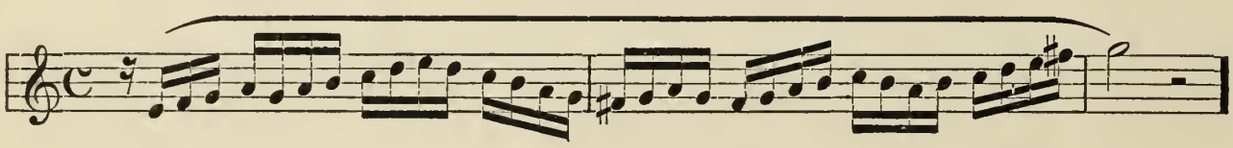
The office of these articulations cannot be governed by any definite rule. The nature of the instrument, its facilities for execution, and the character and movement of the composition or passage, can only determine when and in what manner to use them. They are rather suggested by the sentiment than by particular rules, and only general directions can be given.

There are three kinds of articulations: namely, the slur, the point, and the staccato. It may be observed, that the slur and the staccato offer really but two articulations, which are variously modified, according to the character intended to be given them and which is indicated by particular signs.

THE SLUR.
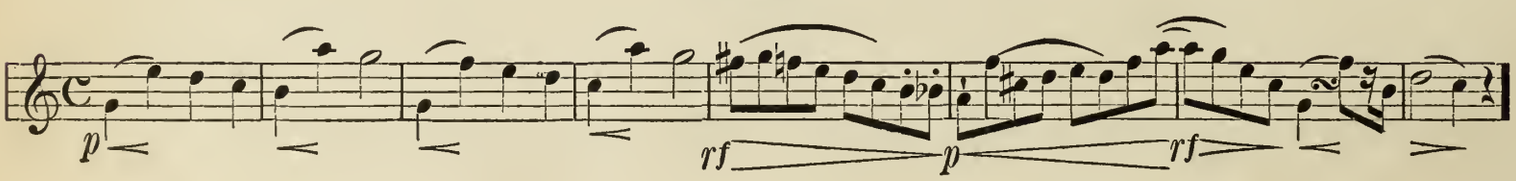
The slur (⁀) indicates that the notes over or under which it extends should be played in a smooth, connected manner; and the effect thus produced is called by the Italian term, *legato*, meaning "tied" or bound together.

EXAMPLE.



To execute the slur, the first note only is tongued, the other notes being produced by the same current of air, without again repeating the tonguing.

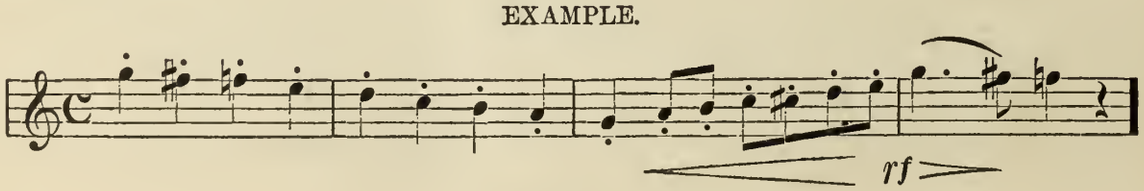
EXAMPLE.



THE POINT.

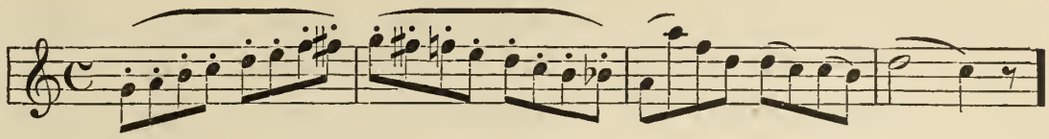
The point is placed over or under each note intended to be affected, and shows that the note is to be tongued distinctly, but not too much detached.

EXAMPLE.



Sometimes the points are accompanied by a slur, which signifies that the sound should pass from one to another without separation, the tonguing being much softer and shorter than in case of the simple point. This is called "tracking the tone."
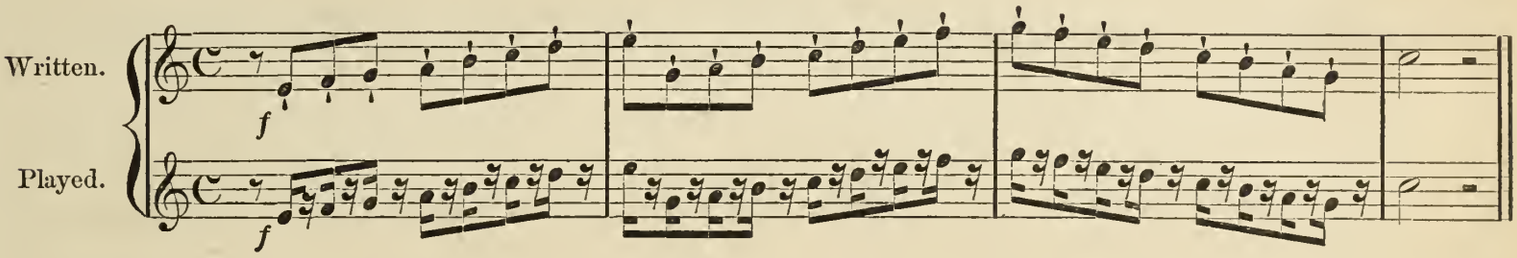
EXAMPLE.



THE STACCATO.
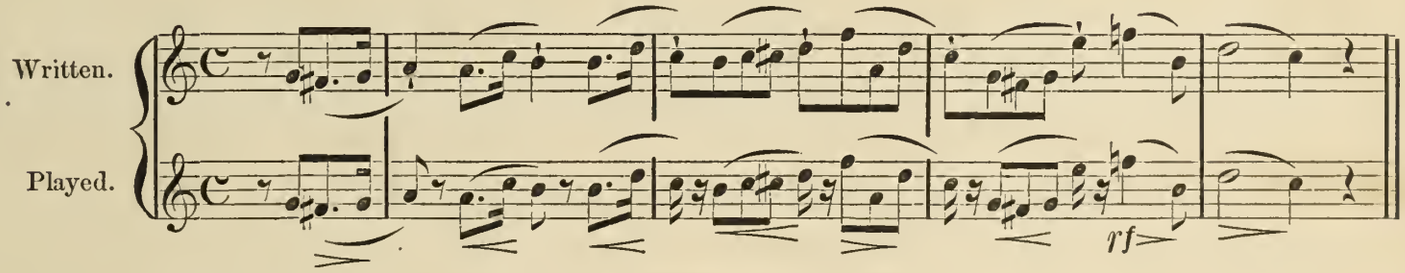
The staccato mark, a dot made long (•) and pointed, placed over or under a note, shows that the note is to be rendered in a short, crisp manner. The notes covered by this sign should be separated, as if rests were written between, so that their value is reduced one half.

EXAMPLE.



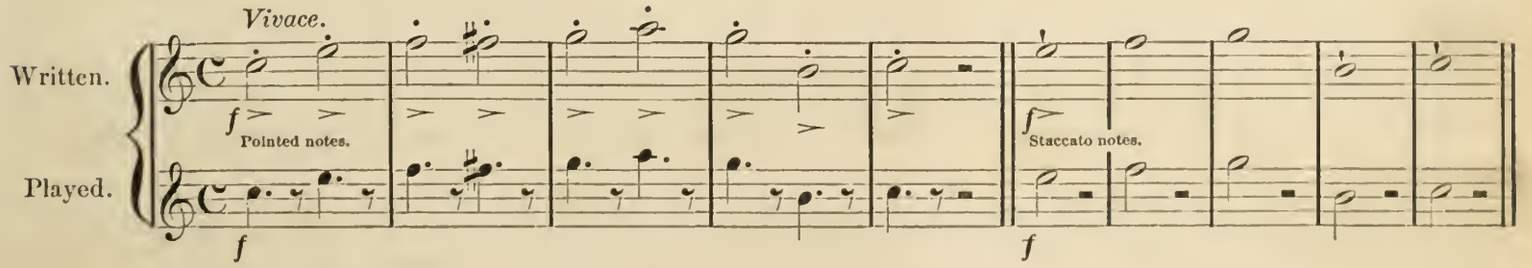
There is one kind of articulation about which students generally mistake: When the last note of a slurred passage is marked staccato, the previous note should be accented, and the sound passed lightly to the last, which should be given only half its value.

EXAMPLE.



When the point or staccato is applied to notes of long duration, especially when these notes are accented and in quick movements, they should be reduced about a quarter in length for the point, or nearly one half for the staccato.
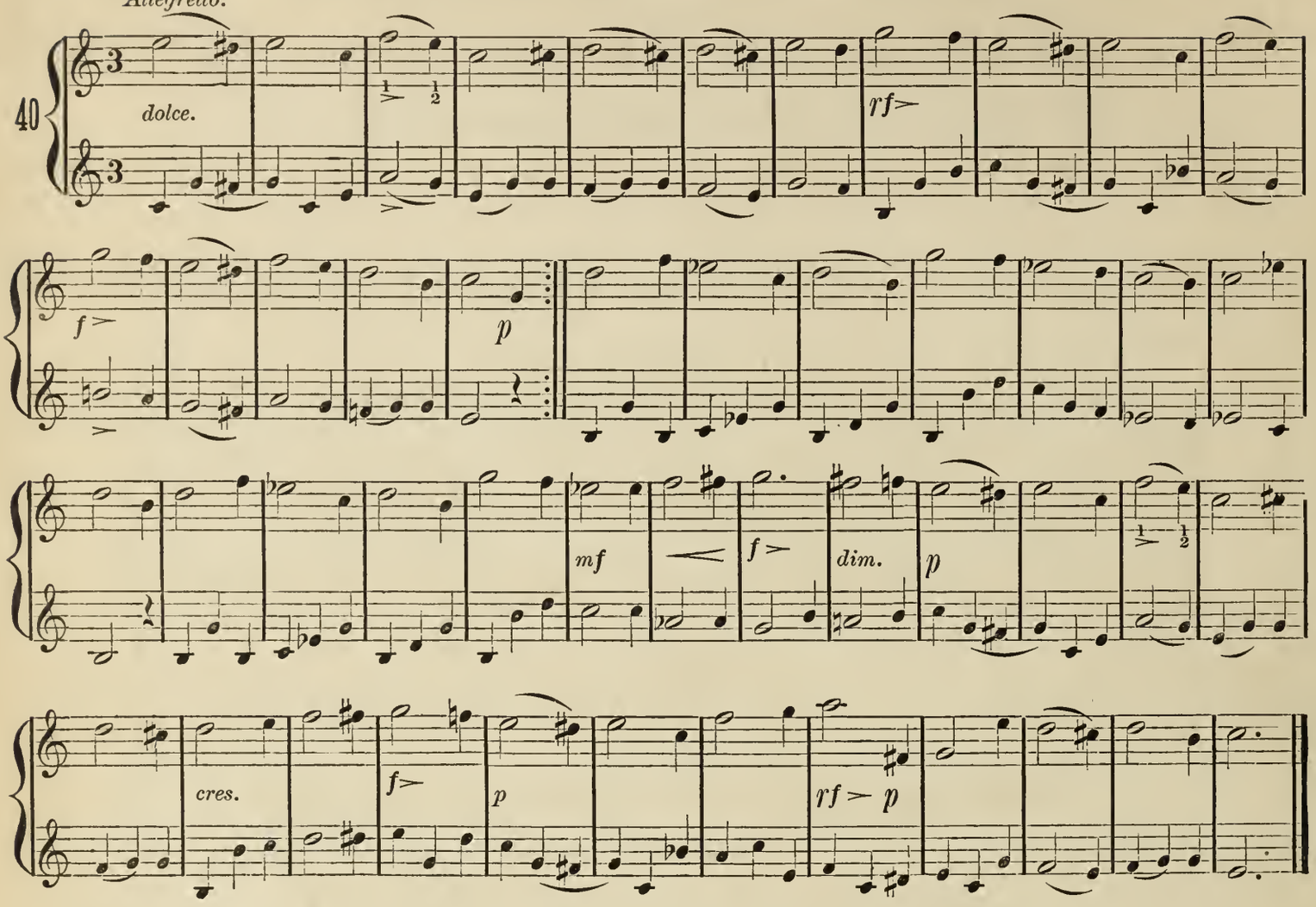
EXAMPLES.



Many musicians believe that when a note is marked with an accent (^ or >), they must play it *forte*. This is a mistake. It suffices to accent that note a little more than the others, by emphasizing the sound lightly. The proper expression being given, the sound may be lessened gradually, and carried to the next note.

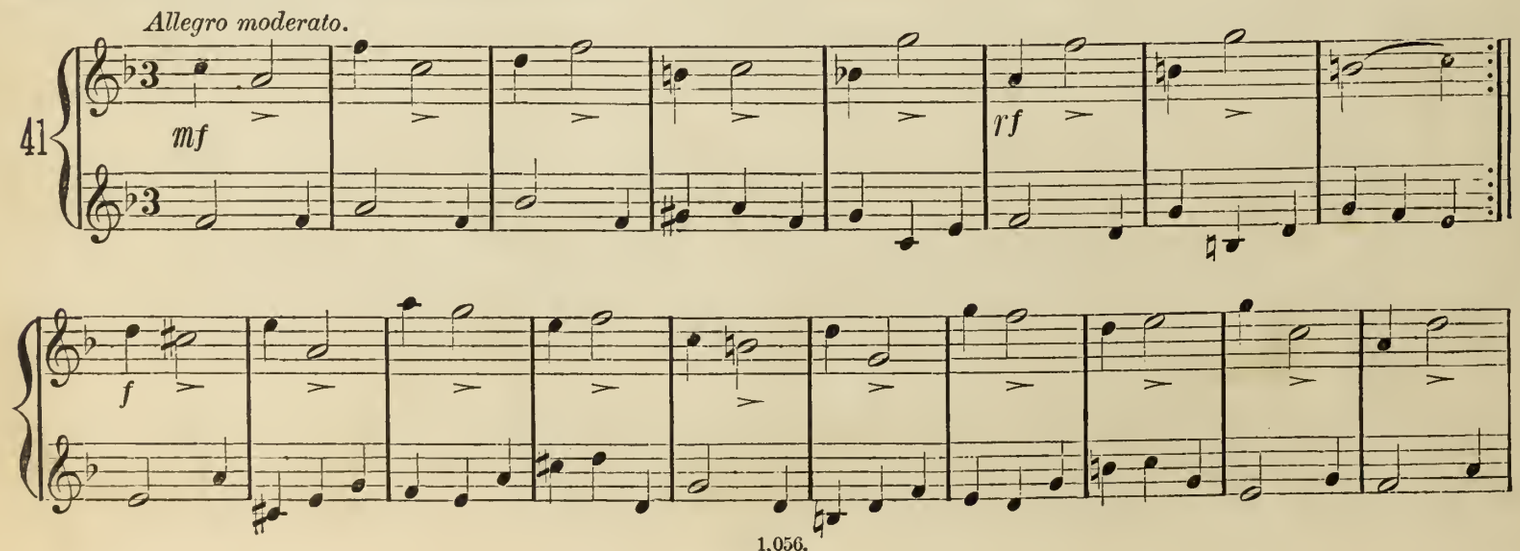
STUDY OF THE HALF-NOTE FOLLOWED BY THE QUARTER.
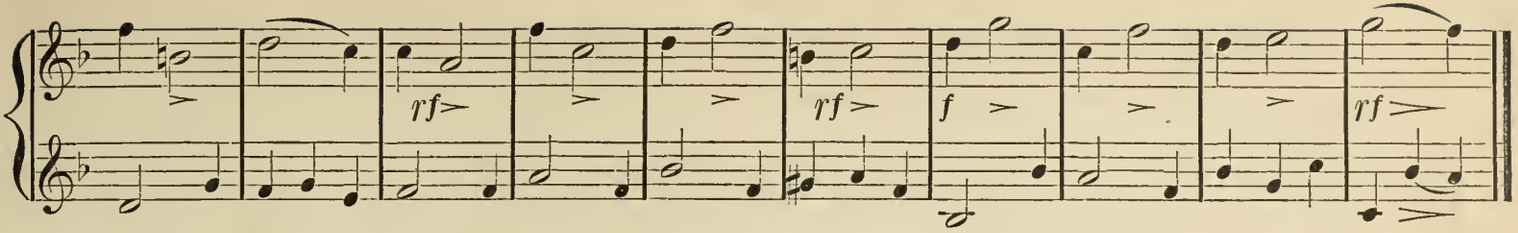
The half-note for the first and second beats, and the quarter-note for the third.



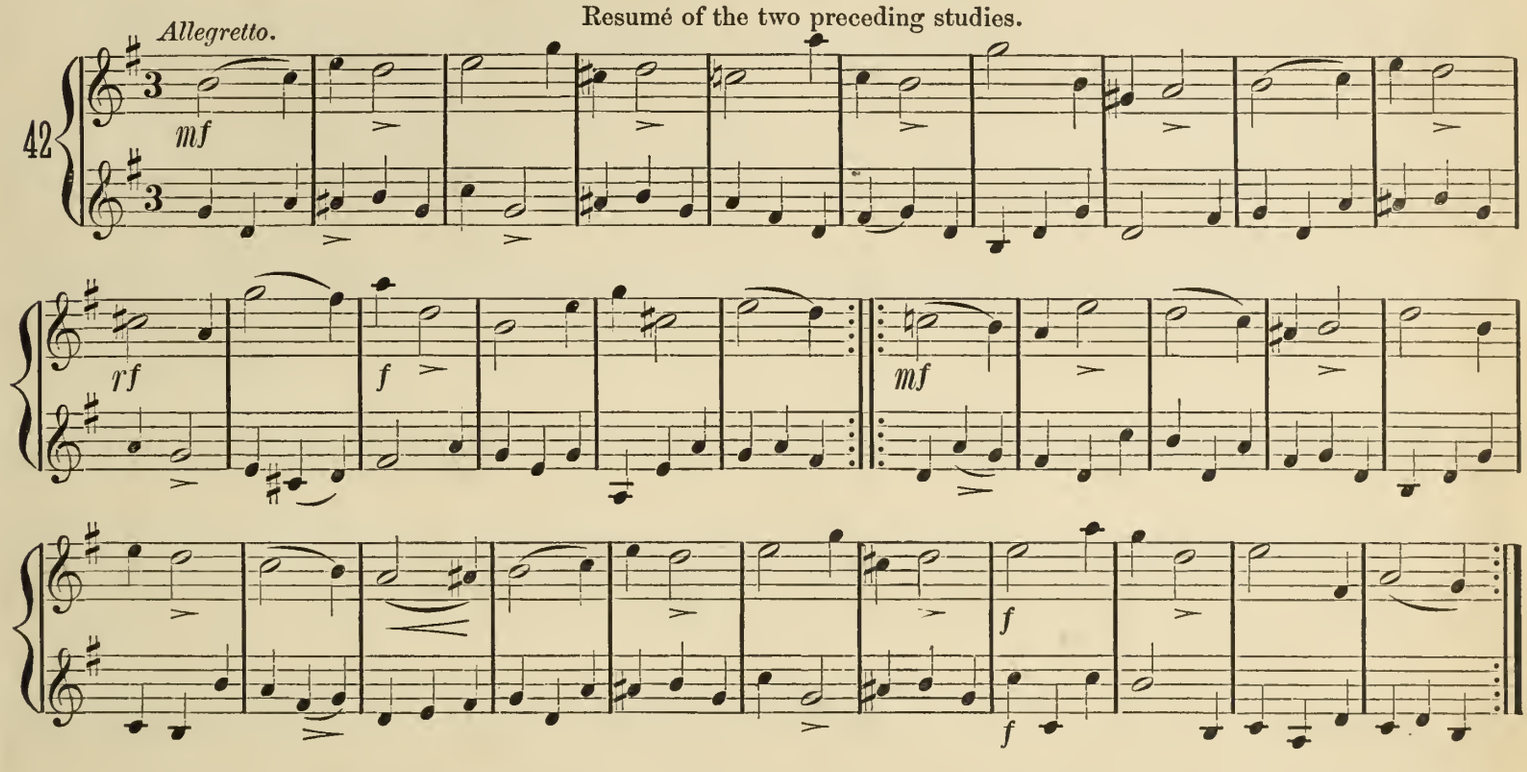
The quarter-note for the first beat; the half-note for the second and third beats.

The half should be emphasized more than the quarter-note, in this case; and the first, ordinarily the accented beat, becomes weak, while the second beat takes the accent. Breath should be taken only at the end of the quarter-note, shortening it a little for this purpose before striking the half-note.



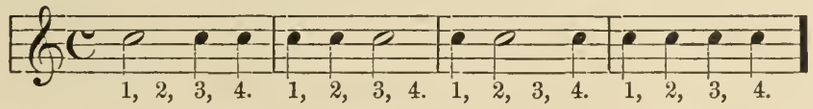


Resumé of the two preceding studies.
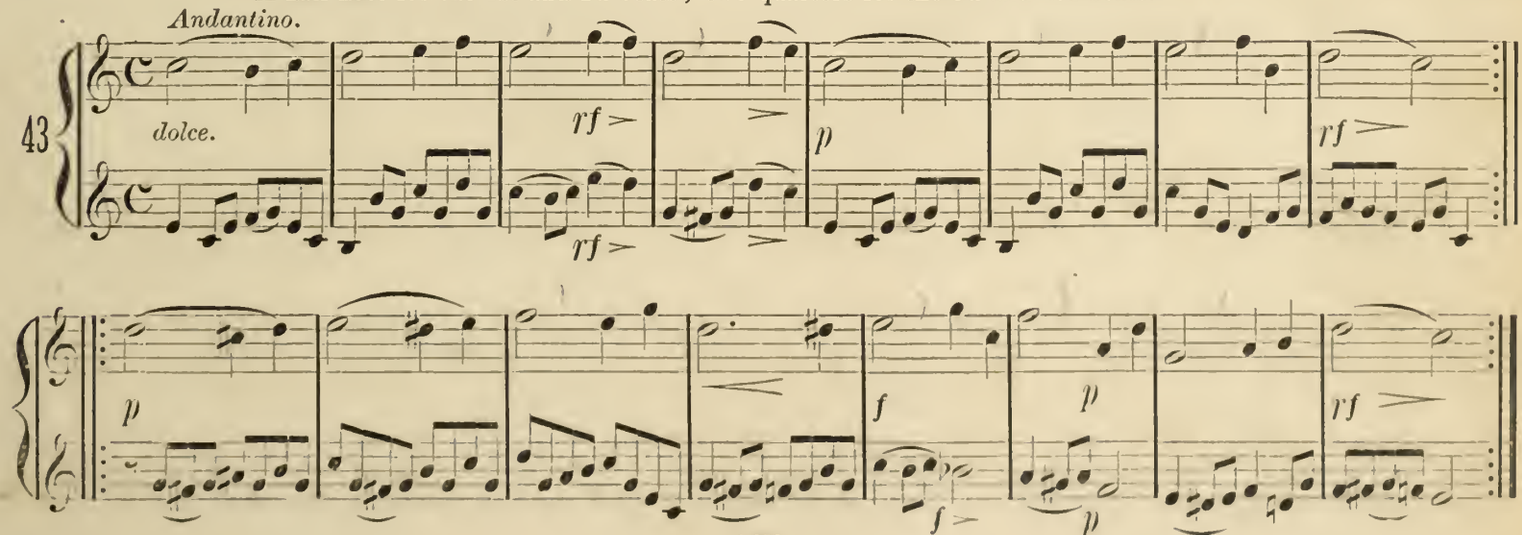


STUDY OF THE QUARTER-NOTE IN COMMON TIME.

PREPARATORY EXERCISE.

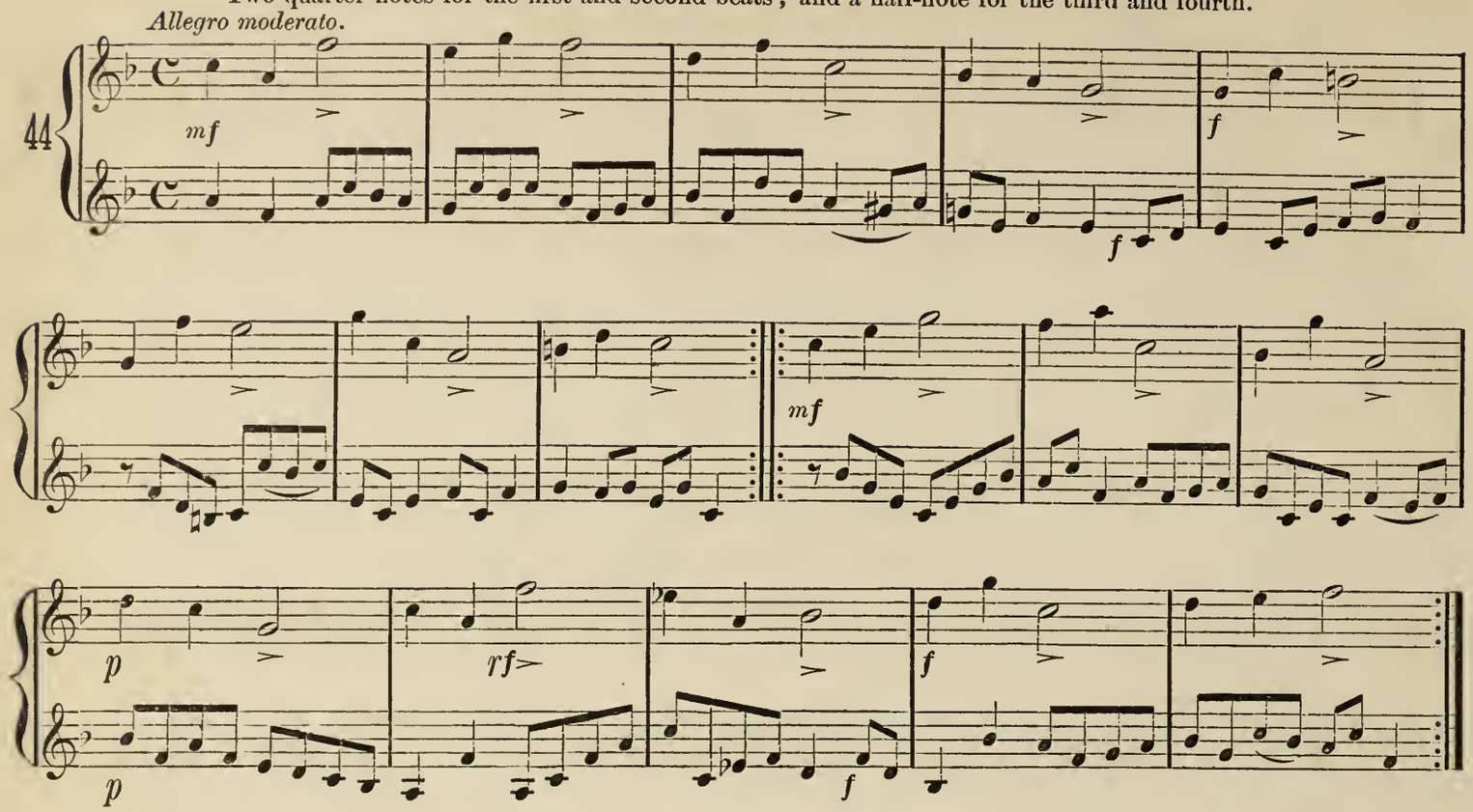


According to the above, the quarter-note has half the time value of the half-note, and one-fourth that of the whole note: therefore each quarter-note has one beat in common time.
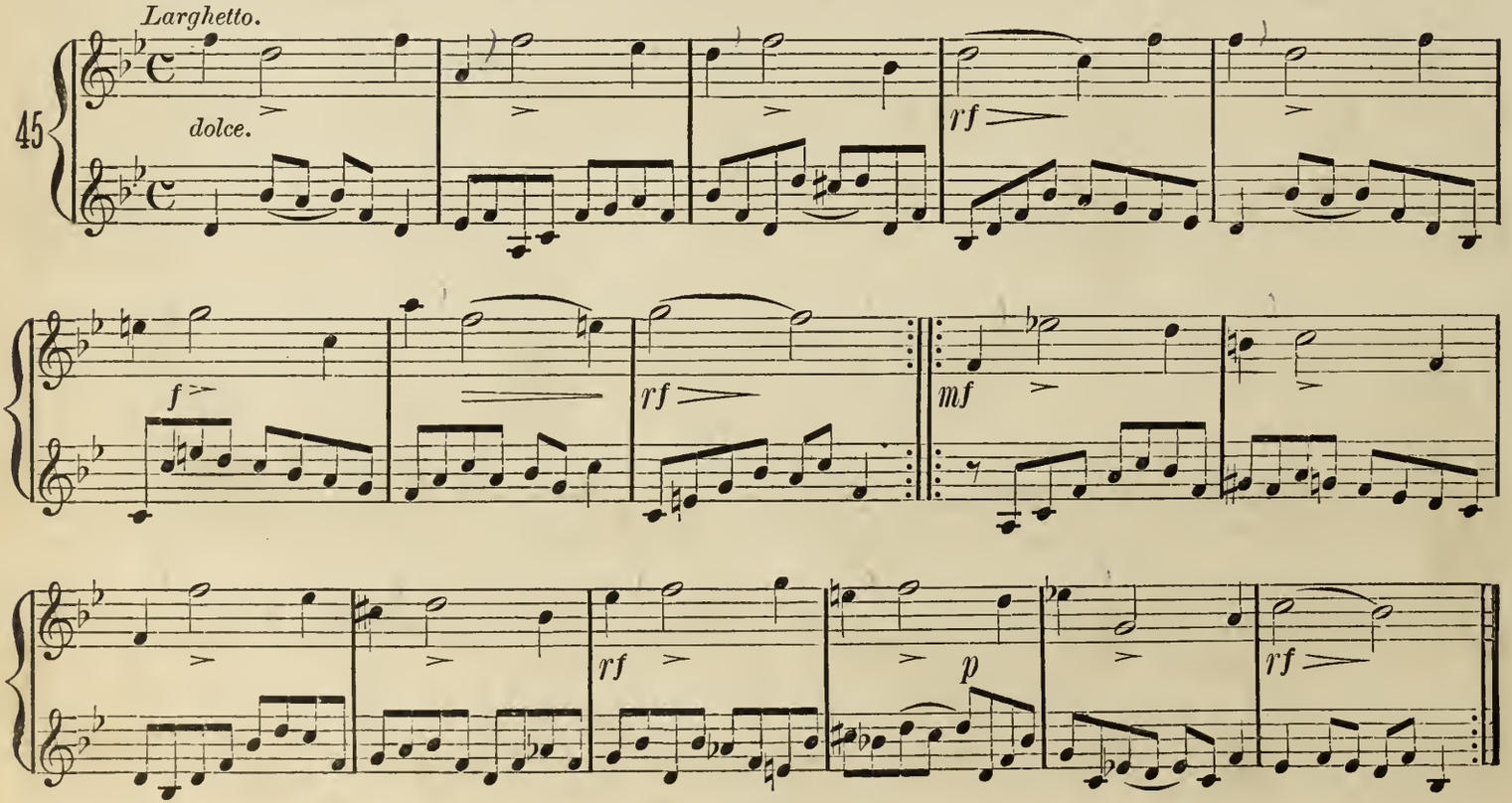
A half-note for the 1st and 2d beats; two quarters for the 3d and 4th beats.



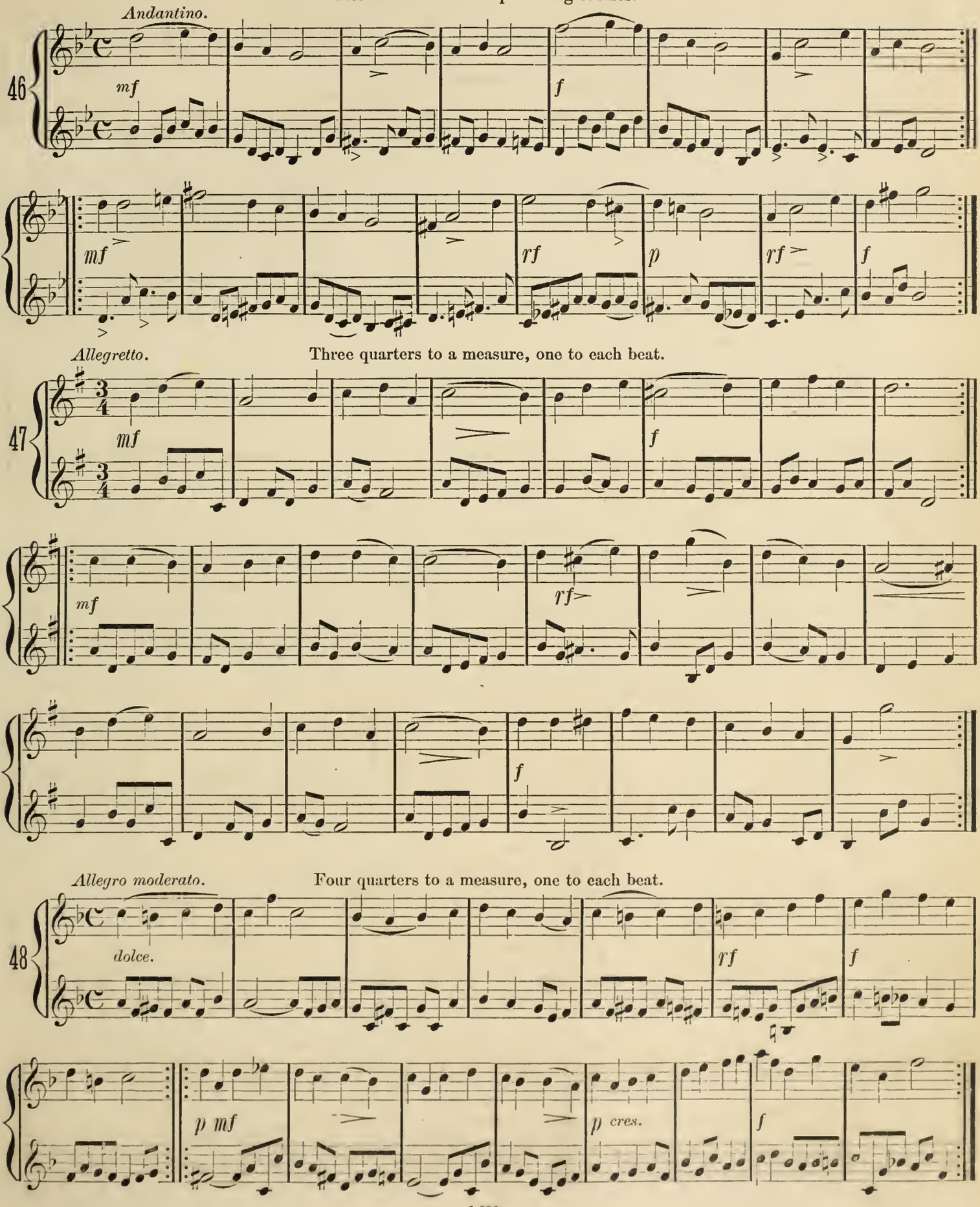
Two quarter-notes for the first and second beats; and a half-note for the third and fourth.



When a half-note occurs between two quarters it should be accented more than elsewhere, for the reason already given (Lesson 41), that the quarter-note of the 1st beat becomes unaccented and the 2d beat, commonly weak, is now accented. The quarter-note of the 1st beat should be a little shortened before the half-note, while that of the 4th beat should be lightly accented, and held its full time, and the sound carried to the following note, after which only breath should be taken.



Resumé of the three preceding studies.
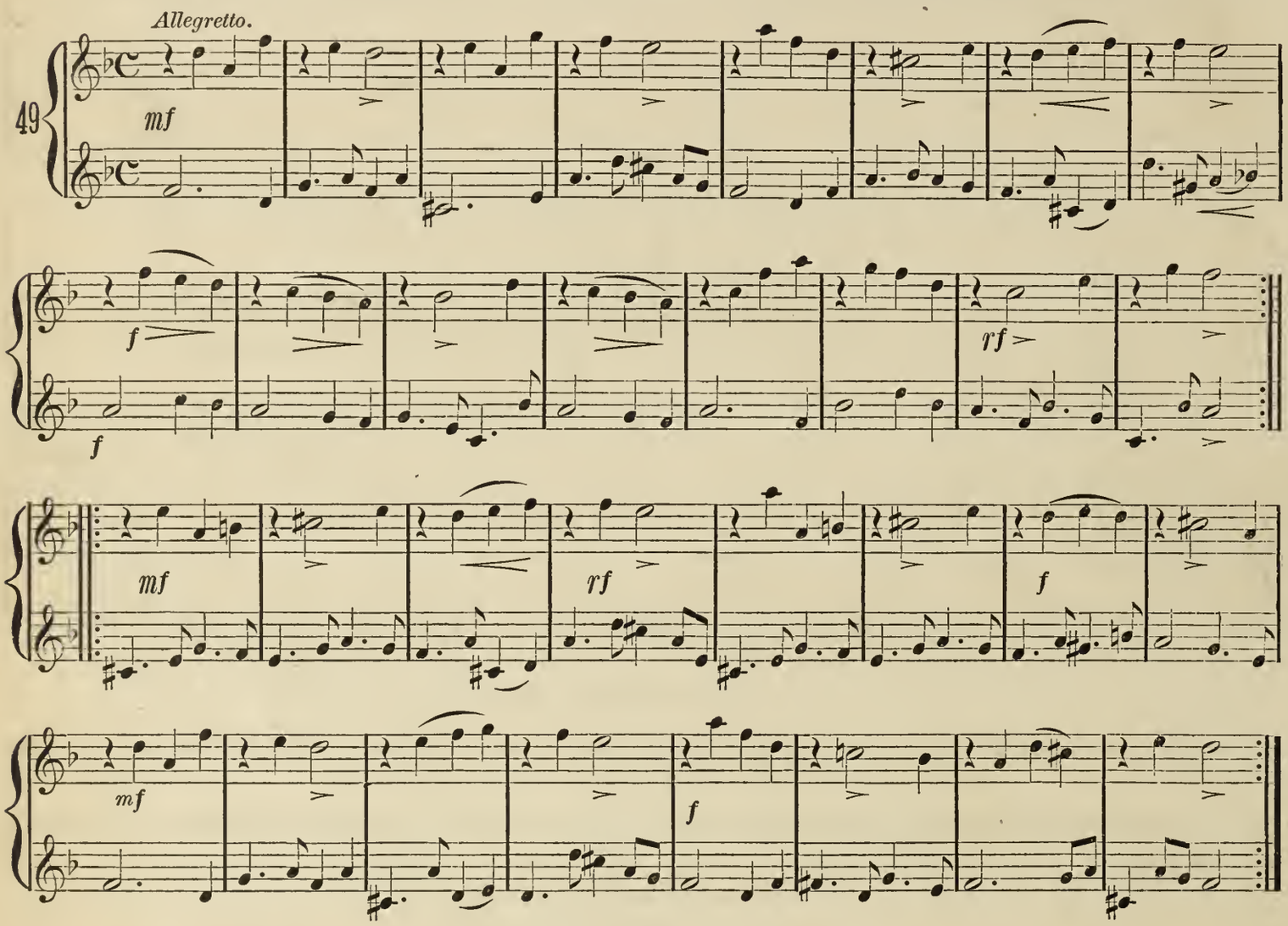


FIRST LESSON ON THE QUARTER-REST.

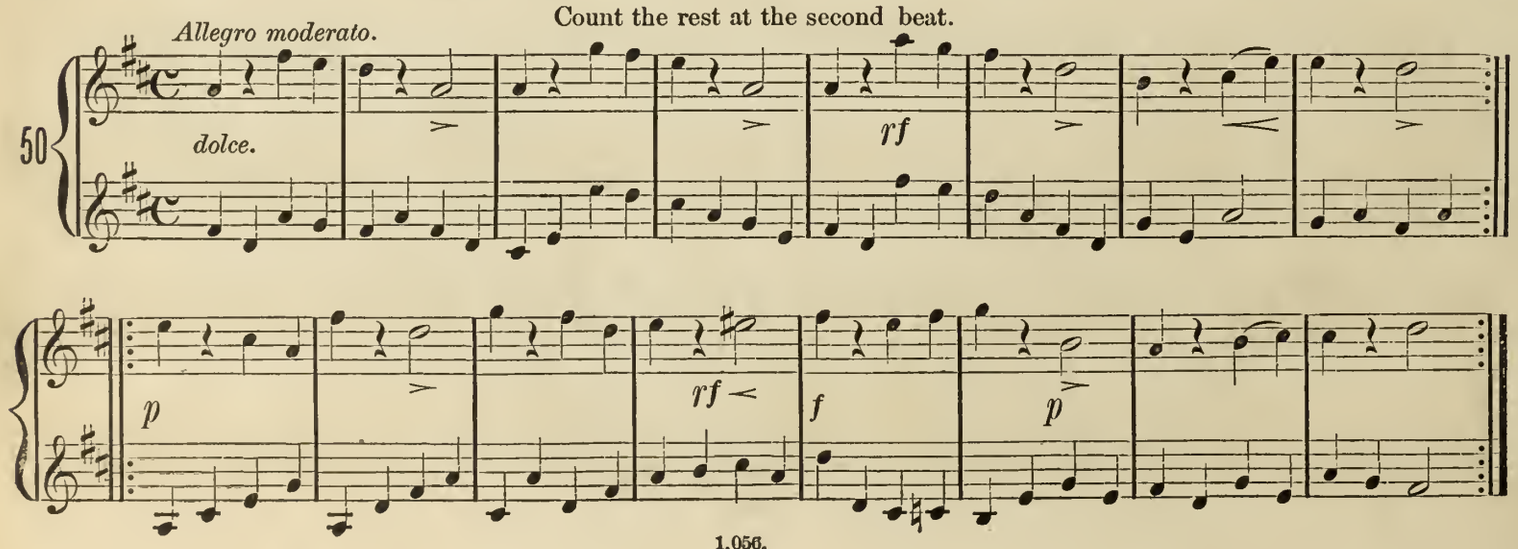
To determine the beats or places which rests occupy in a measure, it is only necessary to count, mentally, 1, 2, 3, 4.

In the following lesson the rest occupies the 1st beat. The half-note placed on the 2d and 3d beats should be accented more than the quarter notes, for the reason already given in Lessons 41 and 45.

NOTE.—Breath should be taken within the time of the rest. The quarter-rest may be counted One, wherever it occurs.
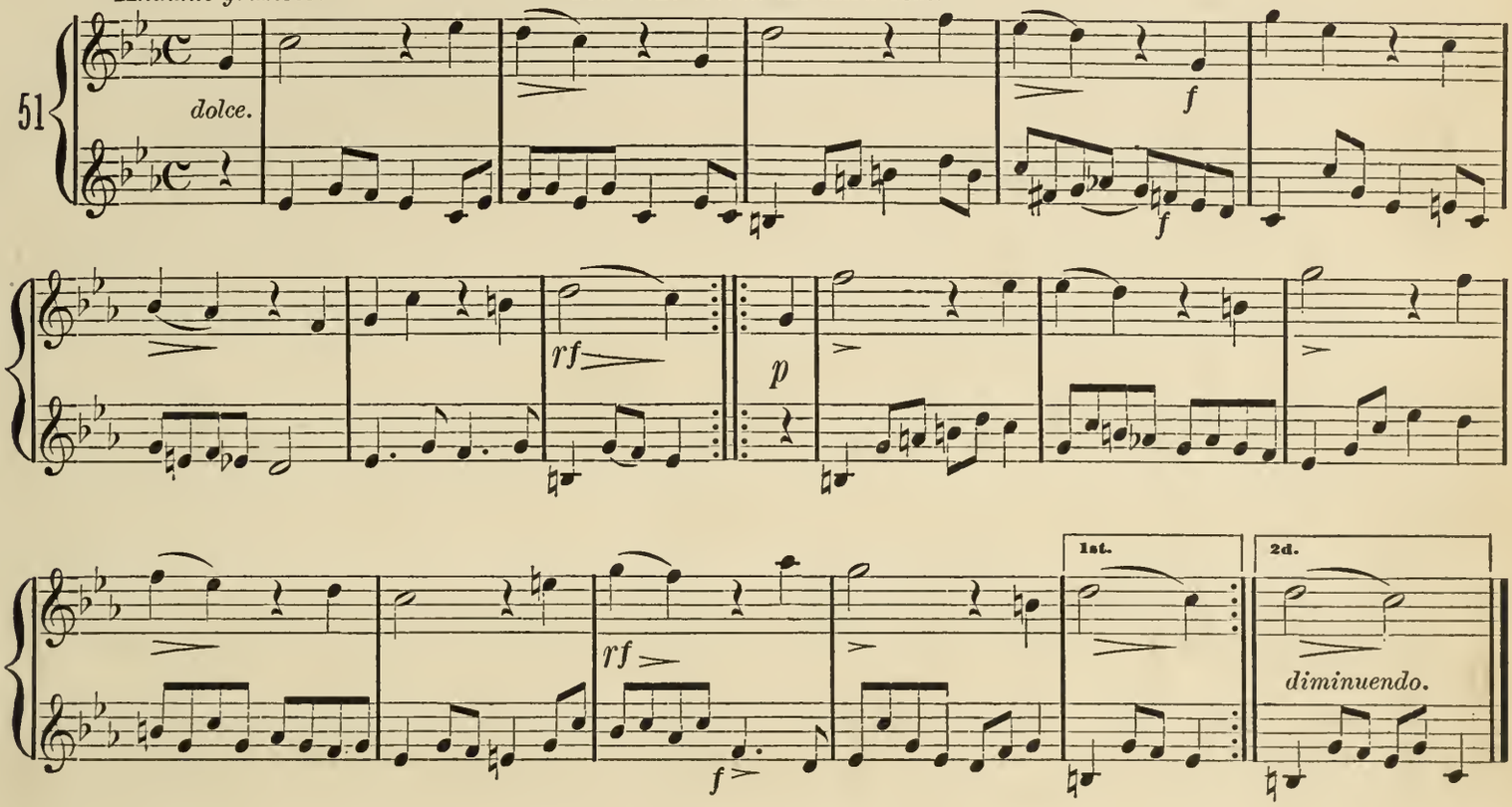


Count the rest at the second beat.



When the first measure of a piece is not complete, the time must be beat *up*, in order to beat the first note of the following measure *down*.

NOTE.—When the sign [1st.][2d.] is met over the end of a repeat, the passage under "2d" is substituted, in the the repetition, for that under "1st." This sign is also used to indicate a skip over several measures, and sometimes whole phrases, in the repeat.

Andante grazioso. Count the rest at the third beat.
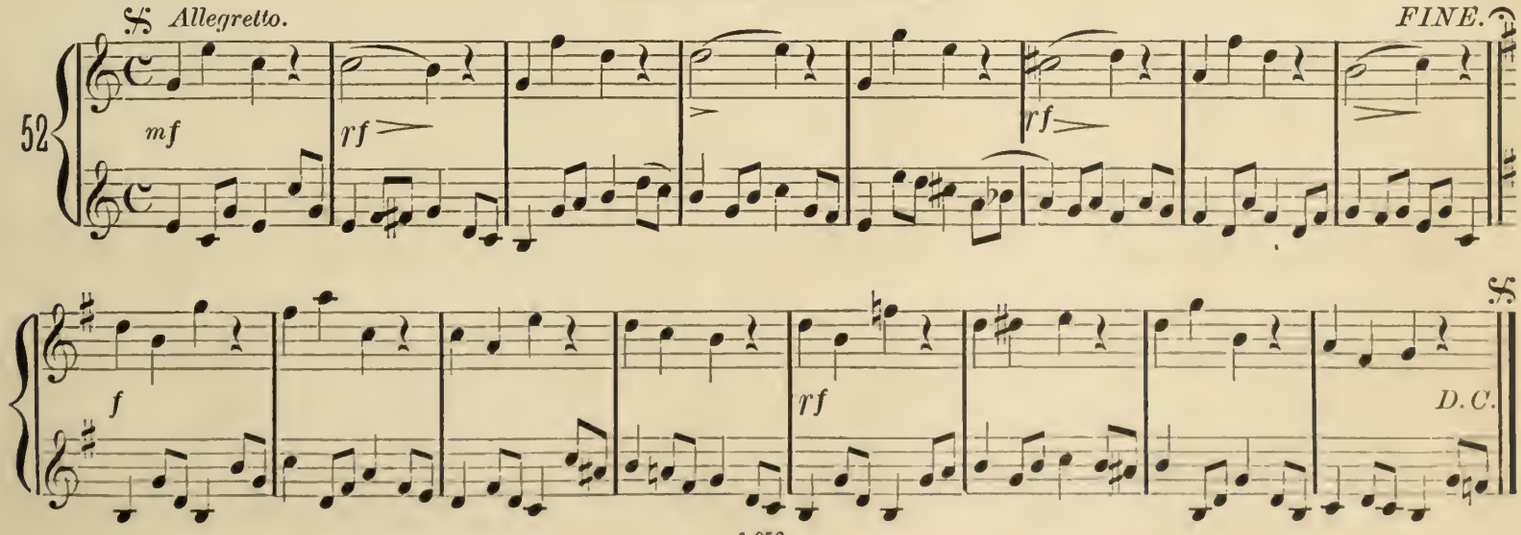


THE DA-CAPO AND SIGN.

When the sign 𝄋 is found over a double bar or repeat, it directs the performer to go back to where a similar sign is placed.

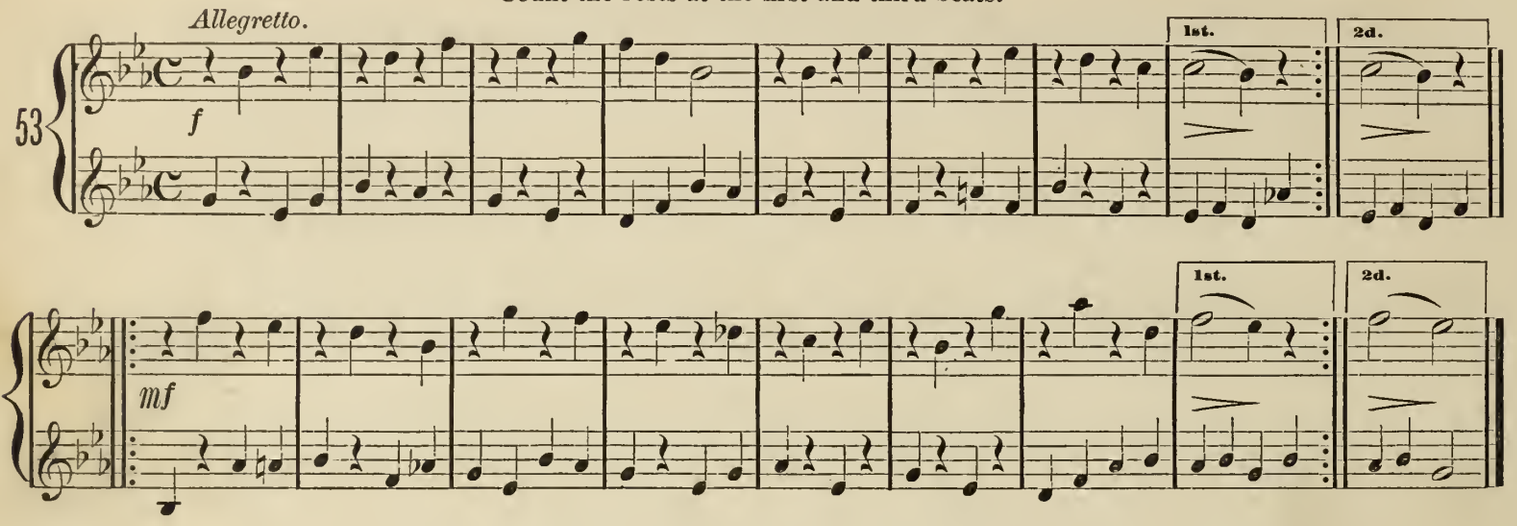
Da Capo (or its abbreviation *D. C.*), placed at the end of a piece, signifies to go back to the beginning and continue to the word *Fine*.

Count the rest at the fourth beat.

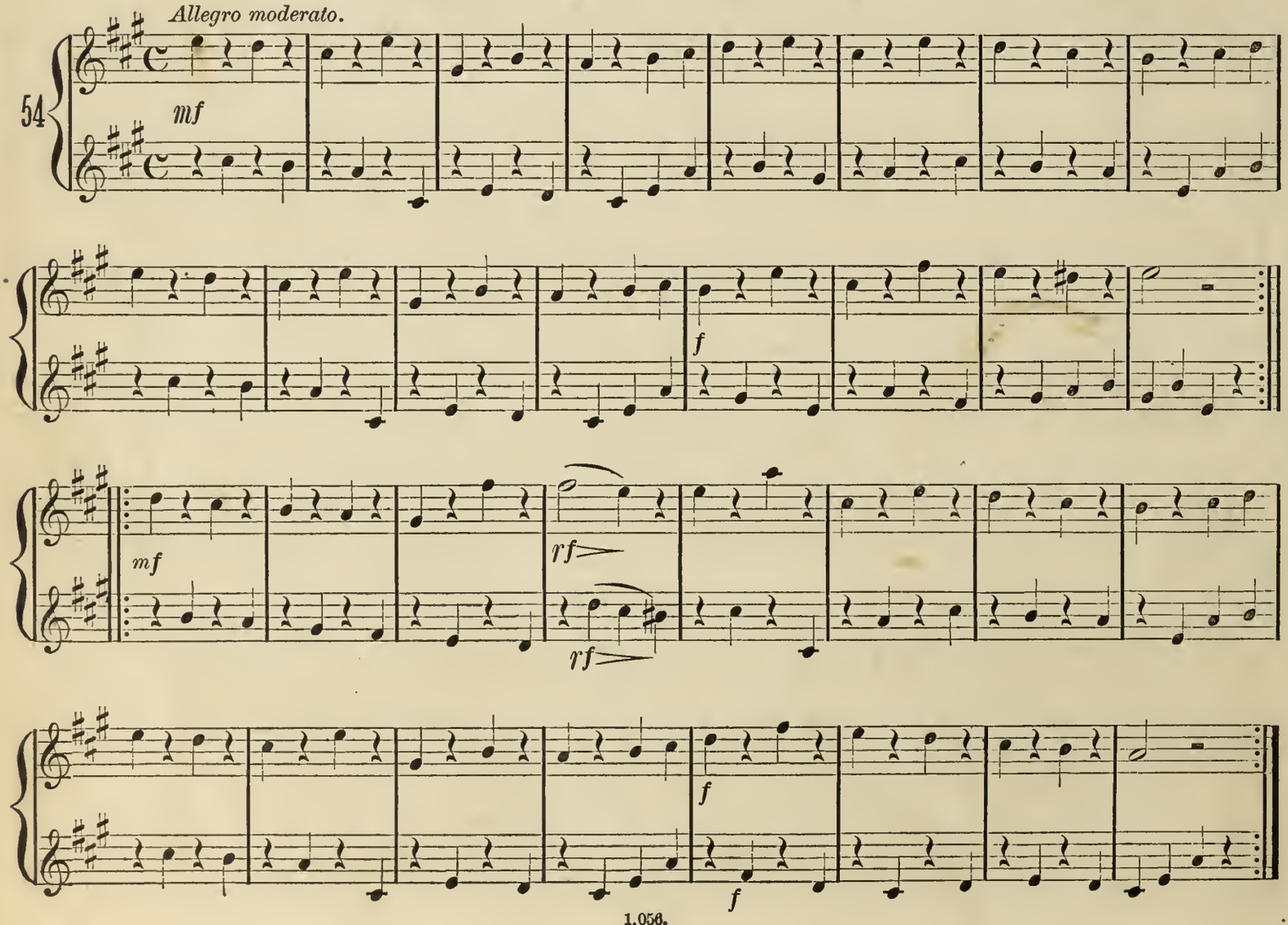


When a series of rests require notes to be played, either on or between the beats, breath must not be taken at each rest, for if the pupil contracts such a habit, not only would he fatigue himself, but his execution would become insupportable. Strictly speaking, one ought to breathe only at the end of a phrase. To keep the column of air under control, the tongue advances ready to strike the note and is withdrawn promptly, after having counted the rest, to strike the following note.

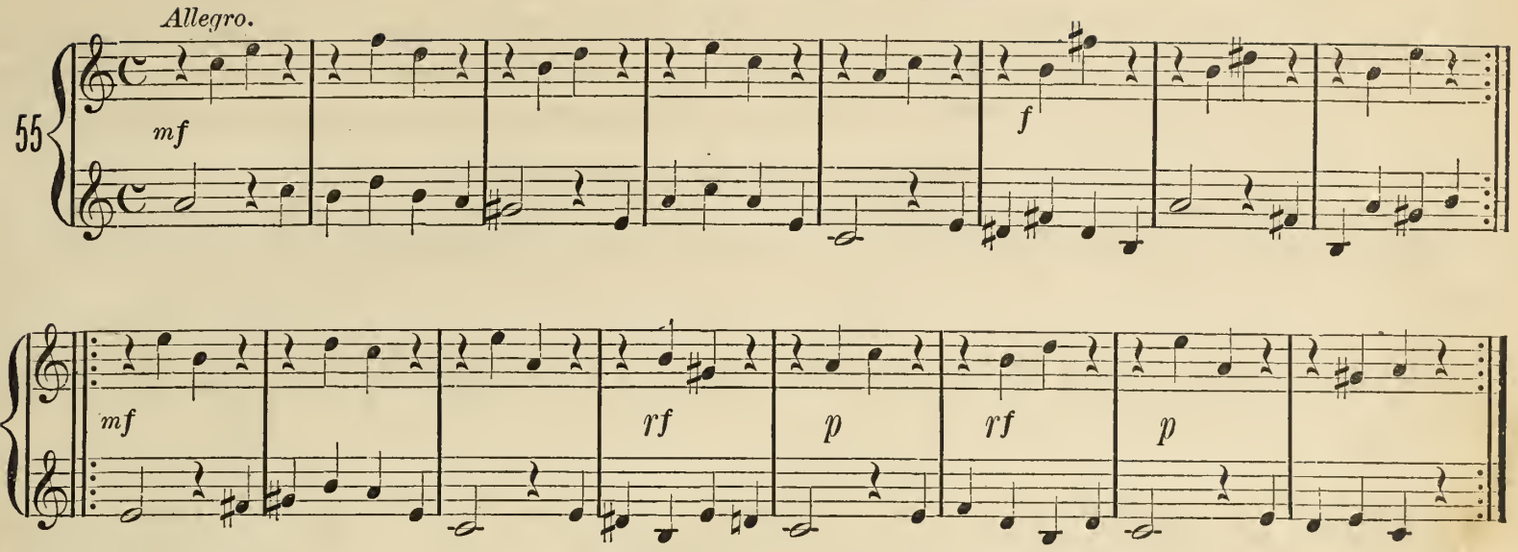
Count the rests at the first and third beats.



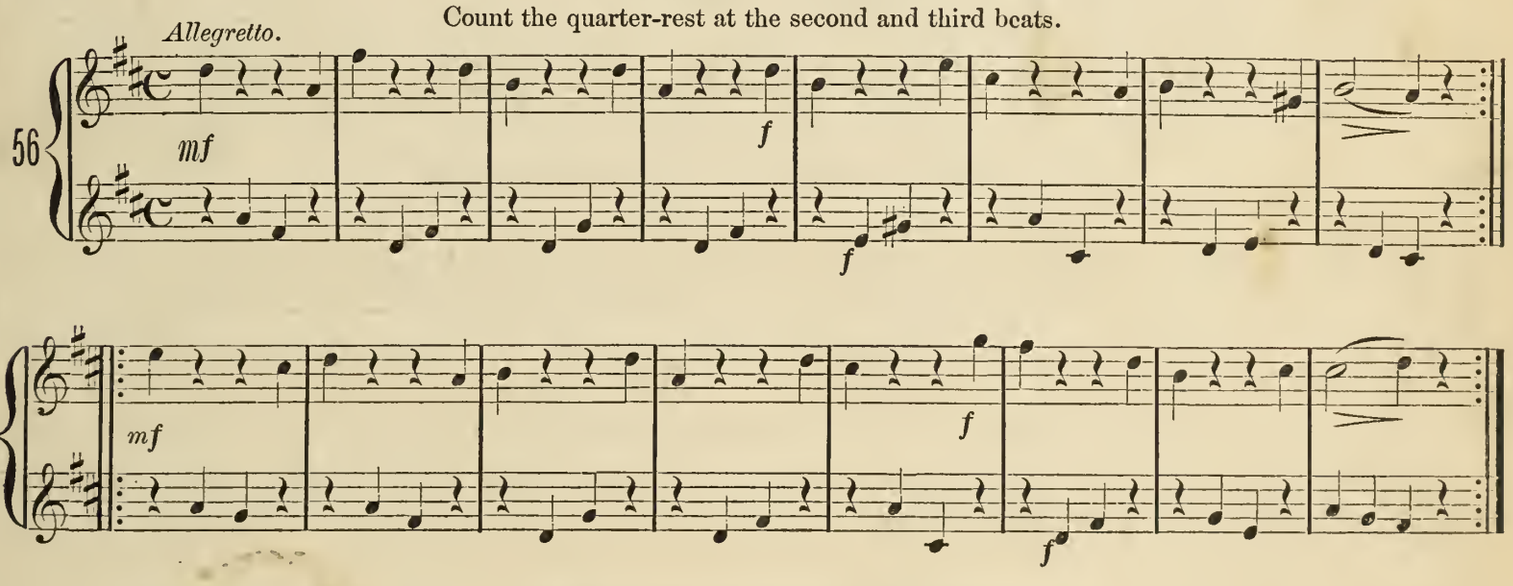
Count the rests at the second and fourth beats.



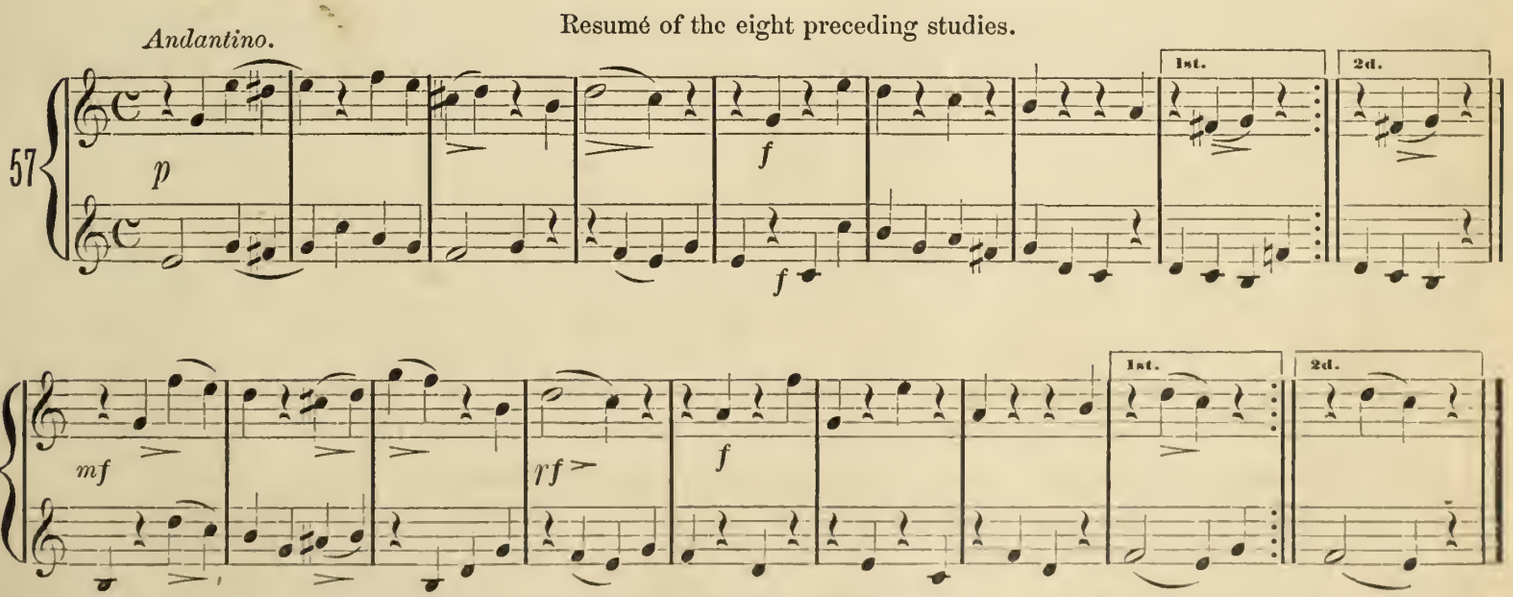
Count the rest at the first and fourth beats.



Count the quarter-rest at the second and third beats.



Resumé of the eight preceding studies.



Return now to the second part (accompaniment) of each of the following lessons: Nos. 2, 5, 12, 18; then 24 to 42; then 50; then 53 to 57; after which the 58th Lesson (the first on eighth notes) may be taken up.

PHRASING.

Music, as well as speech, has its phrases and periods, which are punctuated by respiration or breathing. In good compositions the phrases are ordinarily of two, four, or six measures,—rarely of three or five.
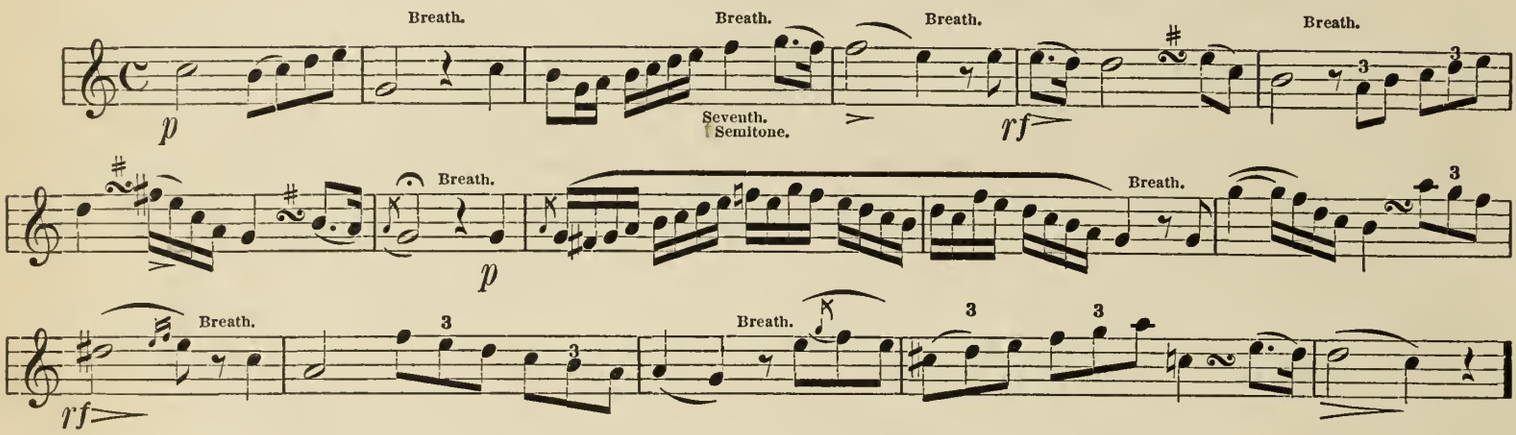
Breath should be taken only at the end of a phrase, which may be known either by a rest, or by a note which, through our musical intelligence, we perceive is the end of a musical thought more or less complete.

These phrases or periods are themselves composed of several parts or members, which allow of a half-breath at the end of each. There are, therefore, long and short breathings; and it is of great importance to know where either may properly be taken.

THE FULL BREATH.

The full breath may be taken: first, at rests in general; second, at a pause or hold (𝄐); third, at the end of a long slurred passage; fourth, at the end of a harmonic cadence of the dominant or dominant seventh.

EXAMPLE.
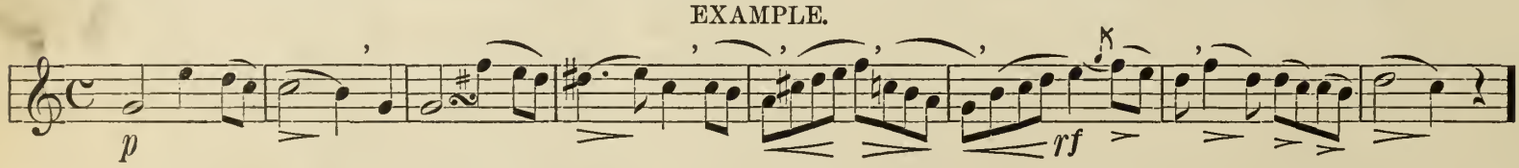


THE HALF BREATH.

The half-breath, which is only permitted in favor of the lungs, takes place: first, after the first (accented) beat of a measure; second, between syncopated passages; third, at the end of a dotted note; fourth, after the tonic or mediant, but without interrupting the sense of the musical phrase.

To follow the example of a great many writers, and the sooner to accustom the pupil to breathing well, the proper breathing places are indicated by a breath-mark (’). For the half-breath, the mouth is slightly opened (taking care to preserve the position of the mouth-piece on the lips), to obtain sufficient force to continue the execution. The pupil should not, however, make too much use of the half-breath, for it would break the unity of that part of the melody.
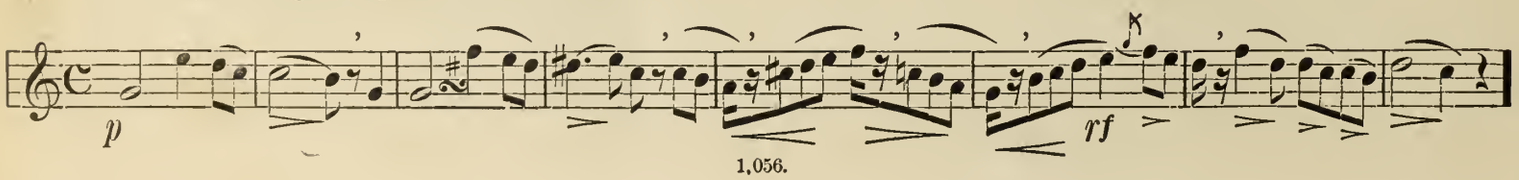
Note.—Breathing through the nose must be carefully avoided, on account of the disagreeable effect resulting.

EXAMPLE.
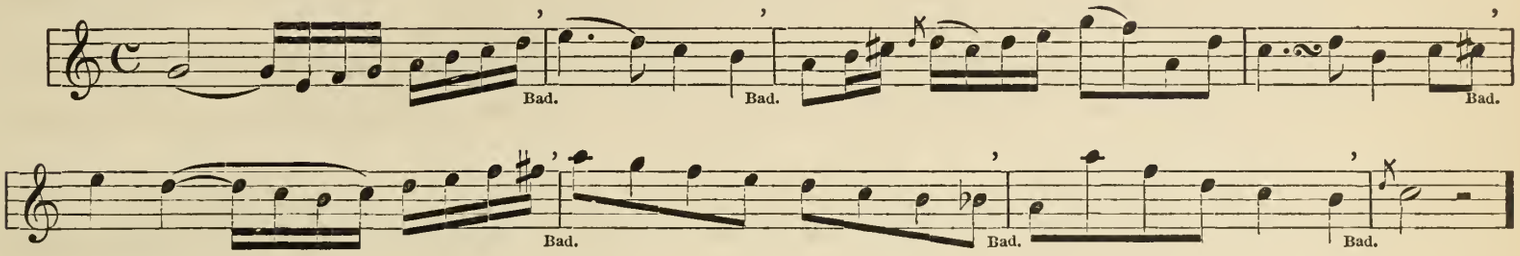


To give an opportunity for the half-breath at the end of a slurred passage, the first note should be emphasized, and the last cut short, that the half-breath may be taken in the remainder of the time belonging to the latter. The note immediately preceding a syncopated passage should also be shortened one half, for the same reason.

The last preceding example is executed thus:—
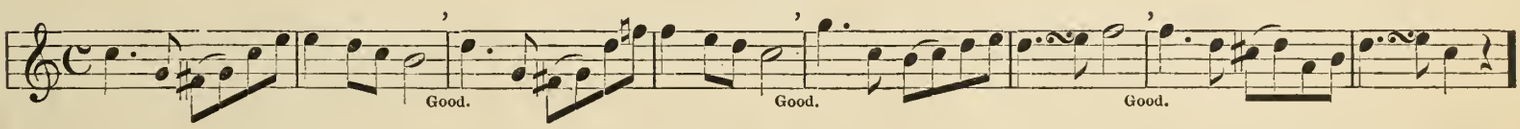


As a general rule, breath should never be taken at the bar (the perpendicular line separating the measures from each other), when the musical phrase is not complete. The following example will illustrate when it would be in bad taste to breathe at the bar.

EXAMPLE.



When the musical phrase finishes with the measure, breath may be taken at the end of the last note, the time value of which should be somewhat diminished for this purpose : thus,—

EXAMPLE.



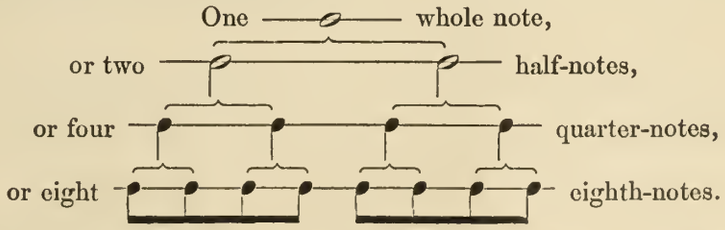
It is sometimes necessary, also, to secure good effects in rendering a melody, to make use of the half-breath. The performer may thus obtain the additional quantity of air requisite to give to certain notes in the course of the phrase a particular shading.

The selection of these places must, of course, be left to each player; and the good judgment with which his choice is made in this respect will be, in a considerable degree, the base on which his reputation as a performer must rest.

STUDY AND VALUE OF THE EIGHTH-NOTE.

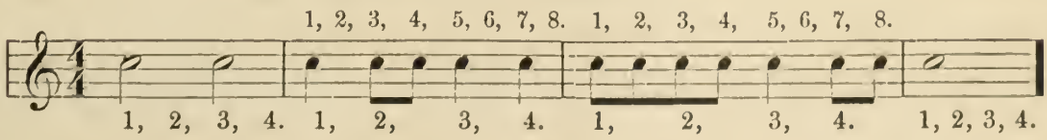
The eighth-note has, as its name implies, one eighth the duration of the whole note; and, consequently, one fourth that of the half-note, and one half that of the quarter-note.

A single measure of common time, therefore, contains,—



There are, then, two eighth-notes to each beat, in common time; and in order to give the eighth its true value, the measure should be counted, 1, 2, 3, 4, 5, 6, 7, 8; that is, two numbers for each beat of the measure.

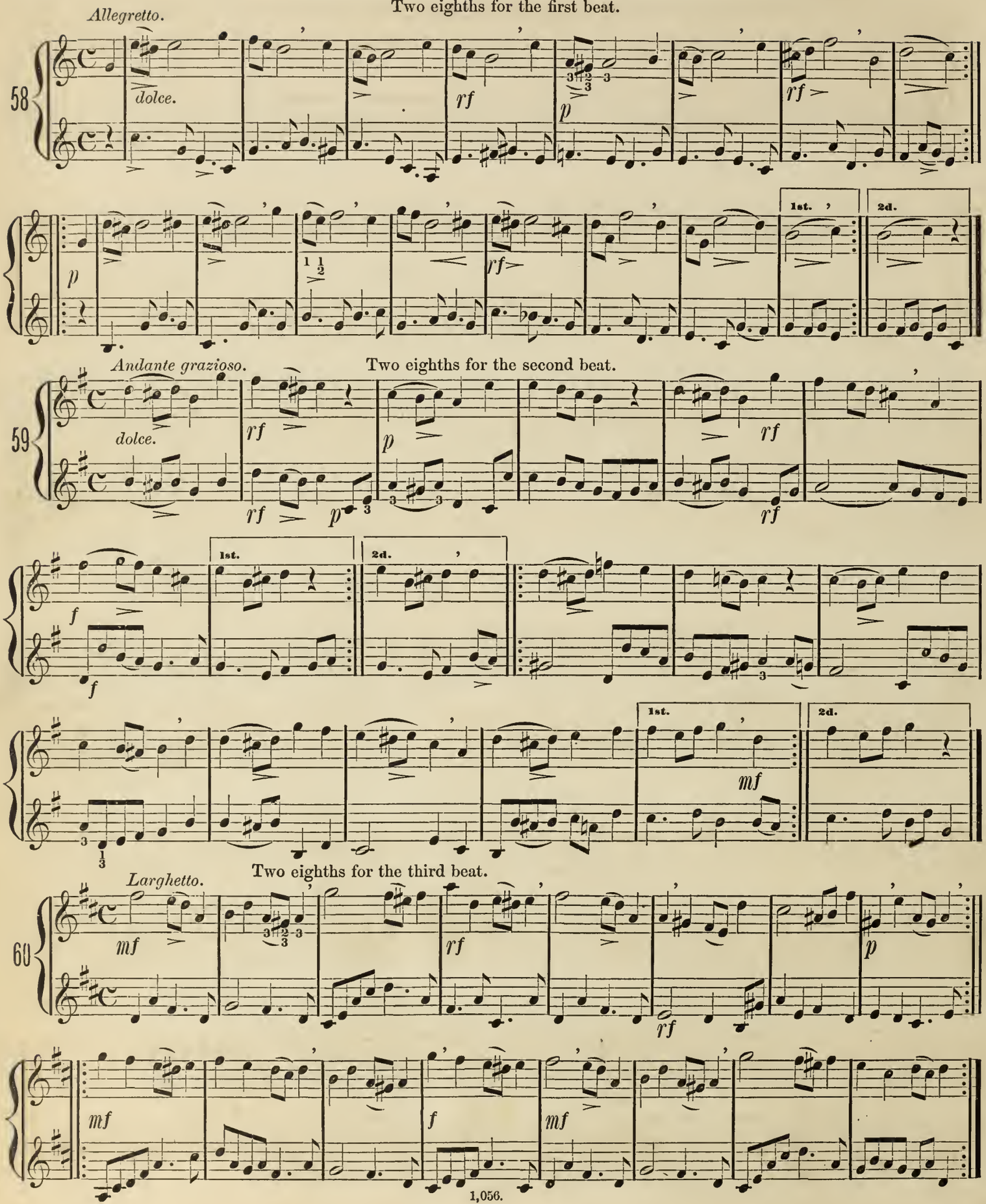
PREPARATORY EXERCISE.



All simple measures may be subdivided into half-beats; and when so divided, the odd beats are stronger than the even, as they naturally take the accents proper to the full beats of which they are parts, respectively.

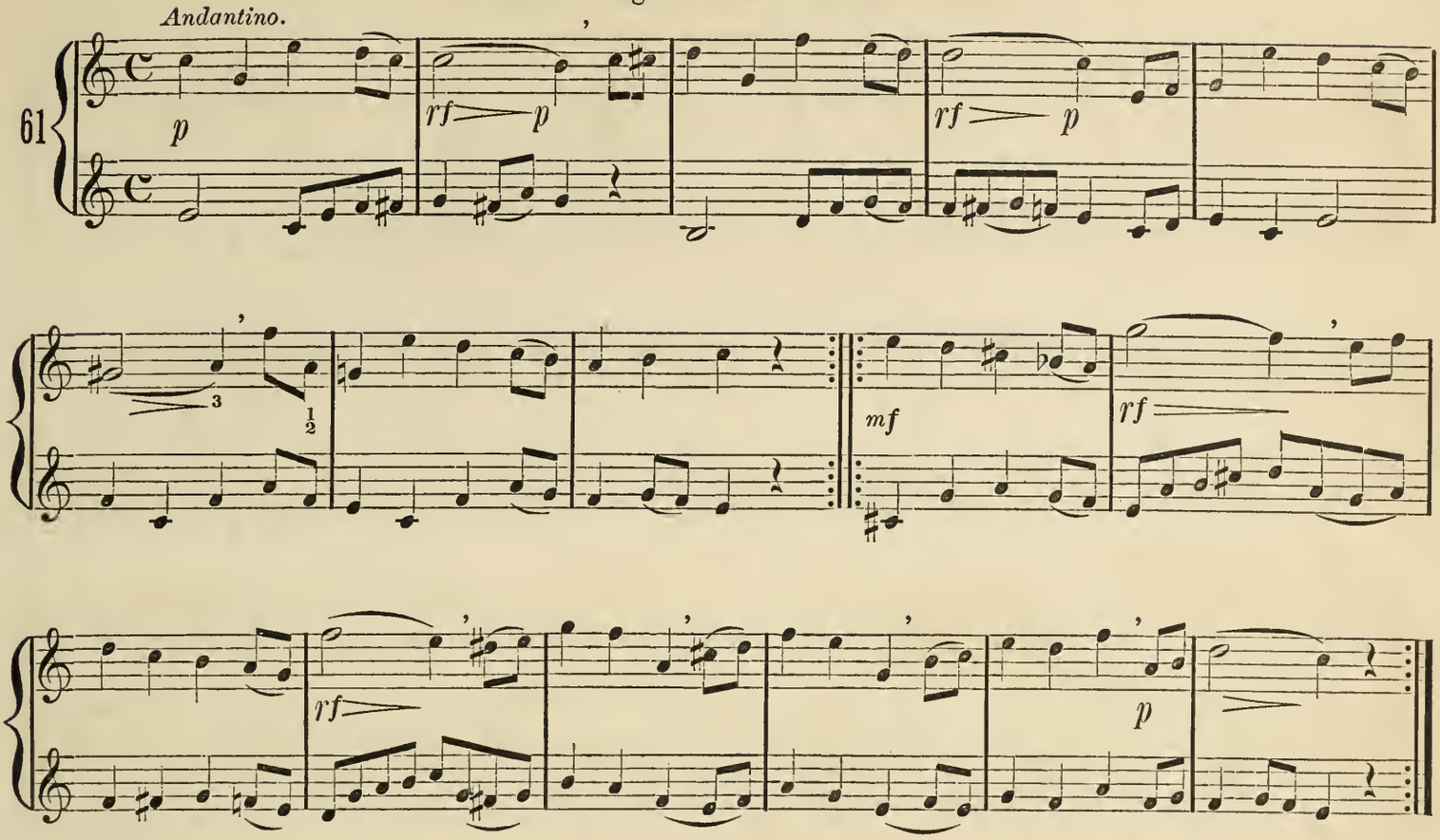
FIRST LESSON ON EIGHTH-NOTES.

Two eighths for the first beat.
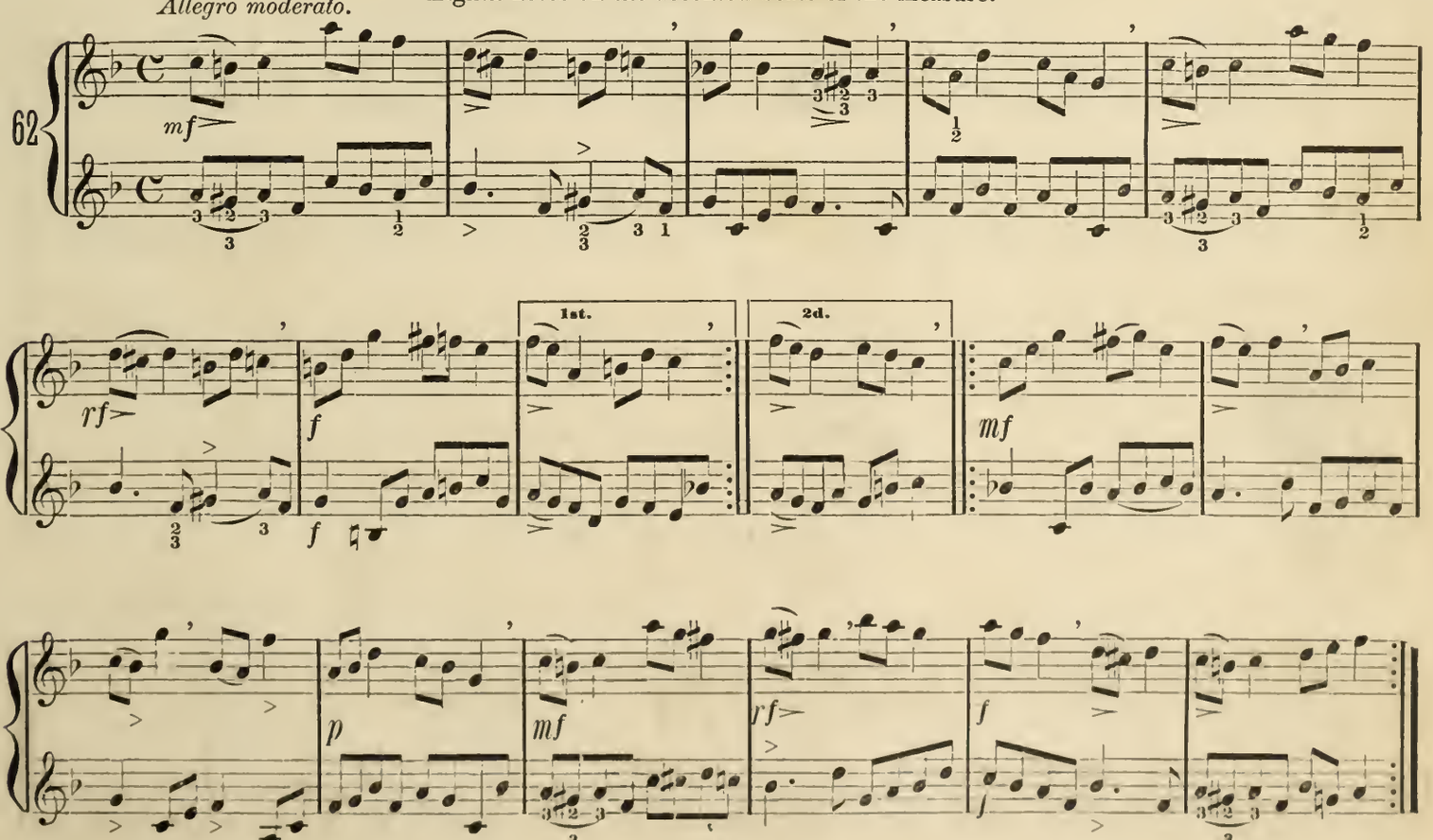


Two eighths for the last beat.

Andantino.

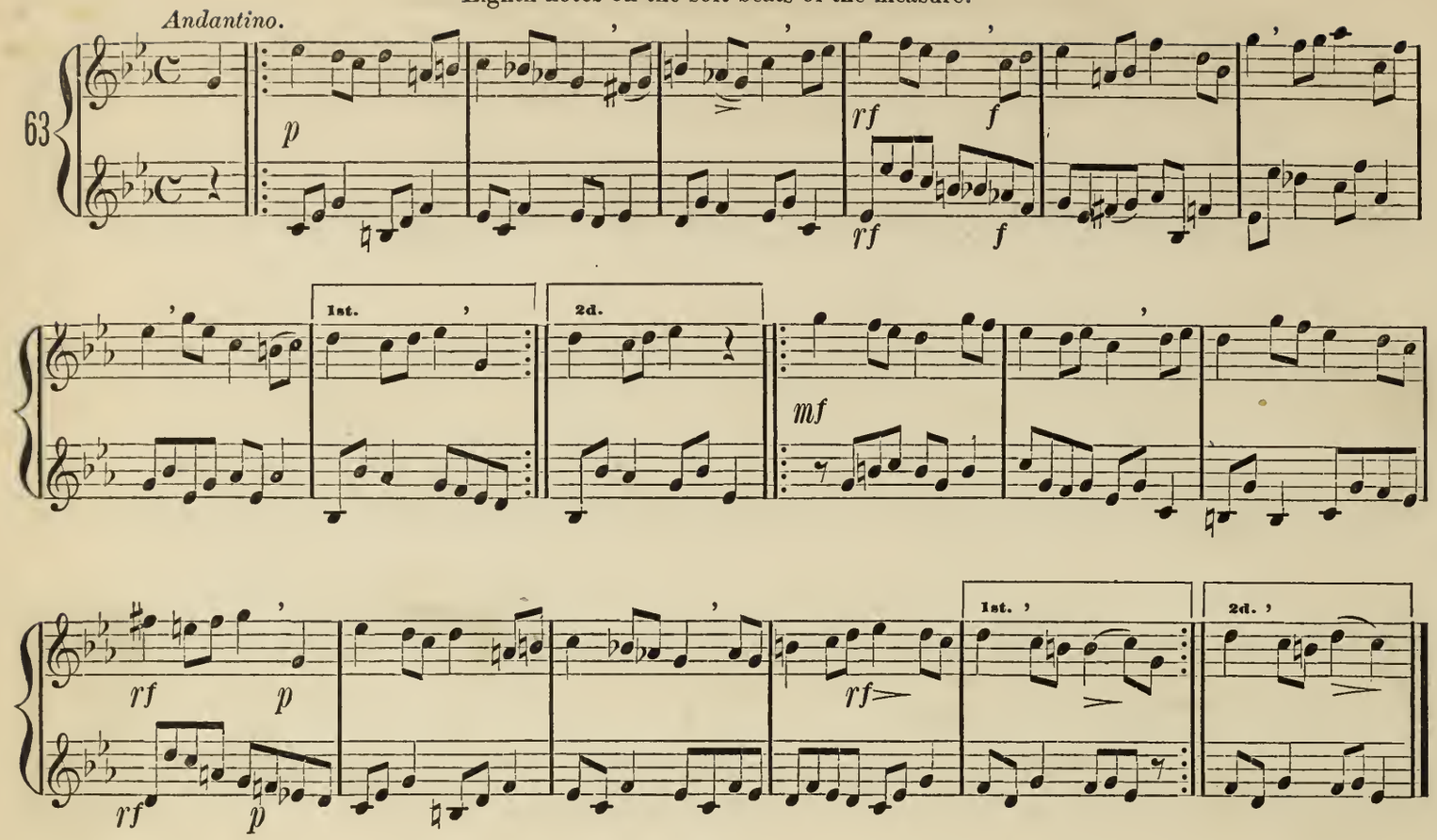


Eighth-notes on the accented beats of the measure.
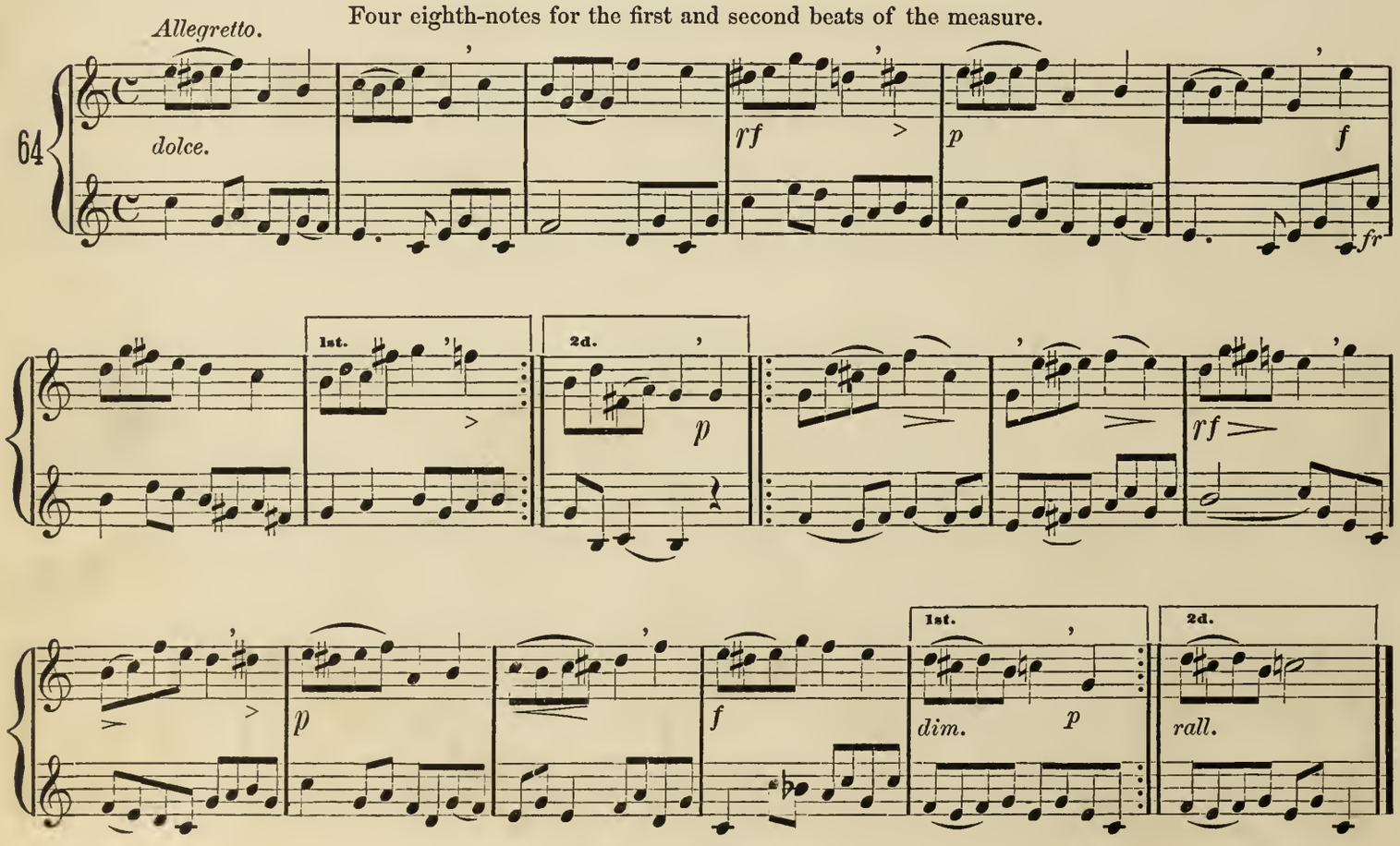
Allegro moderato.



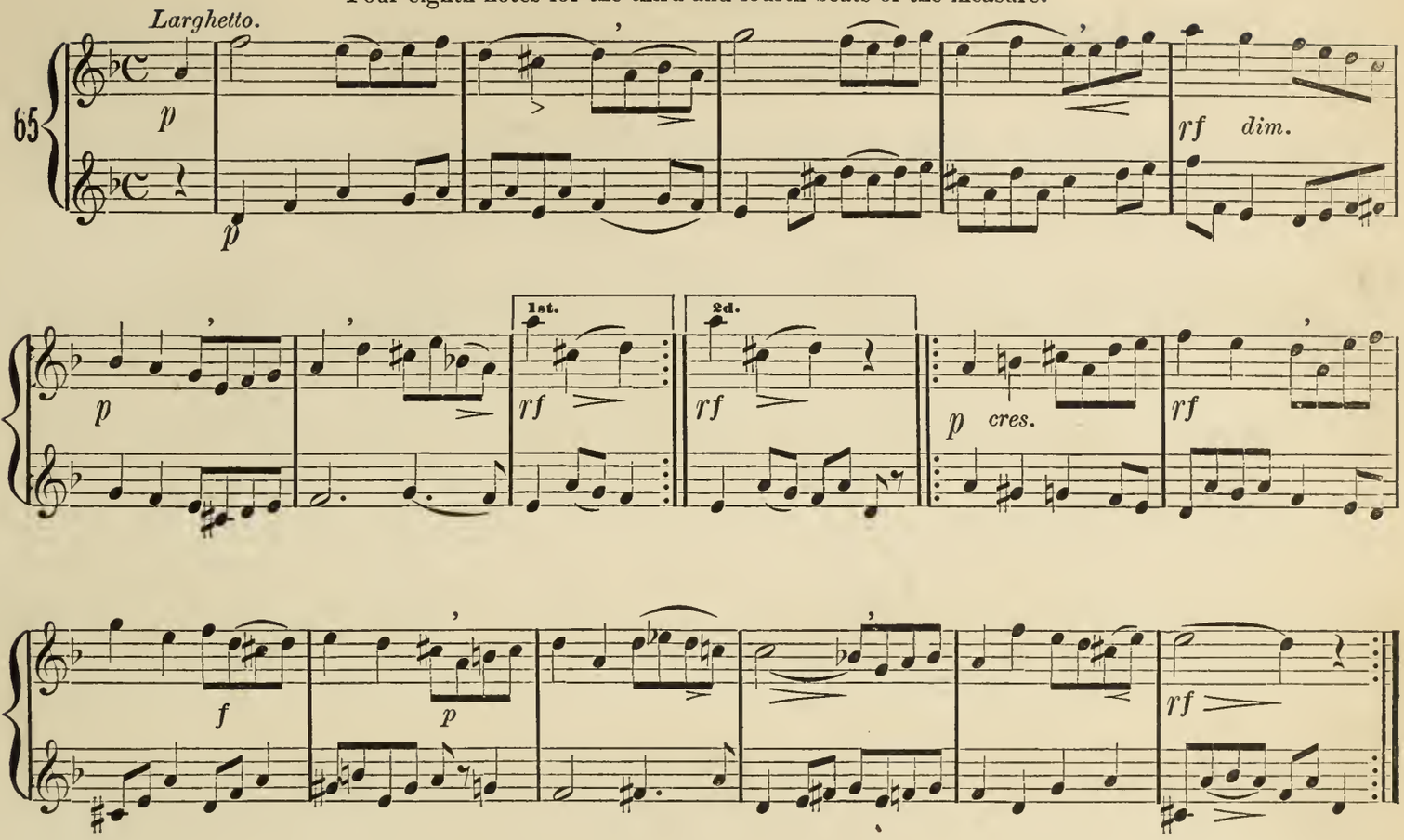
Eighth-notes on the soft beats of the measure.



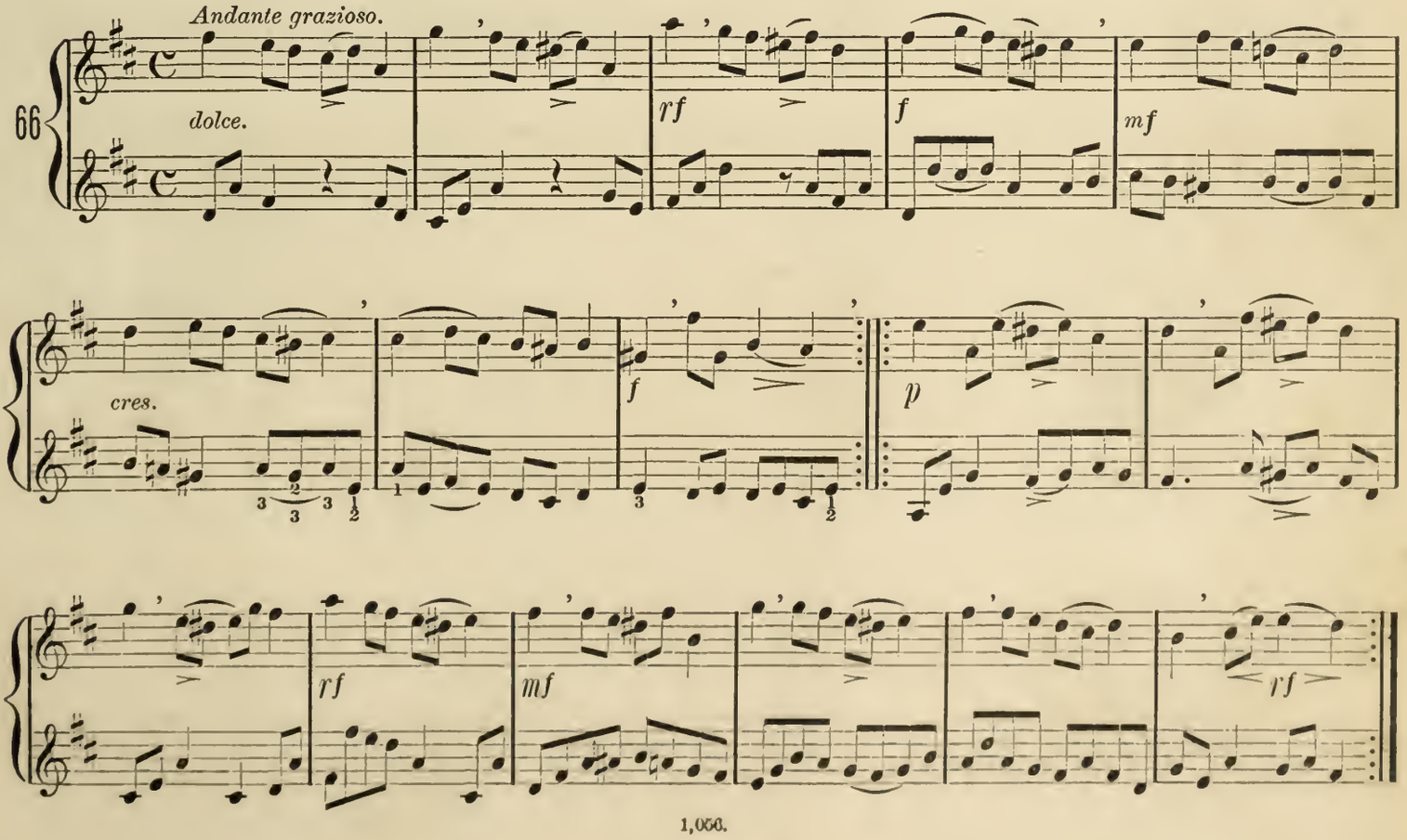
Four eighth-notes for the first and second beats of the measure.
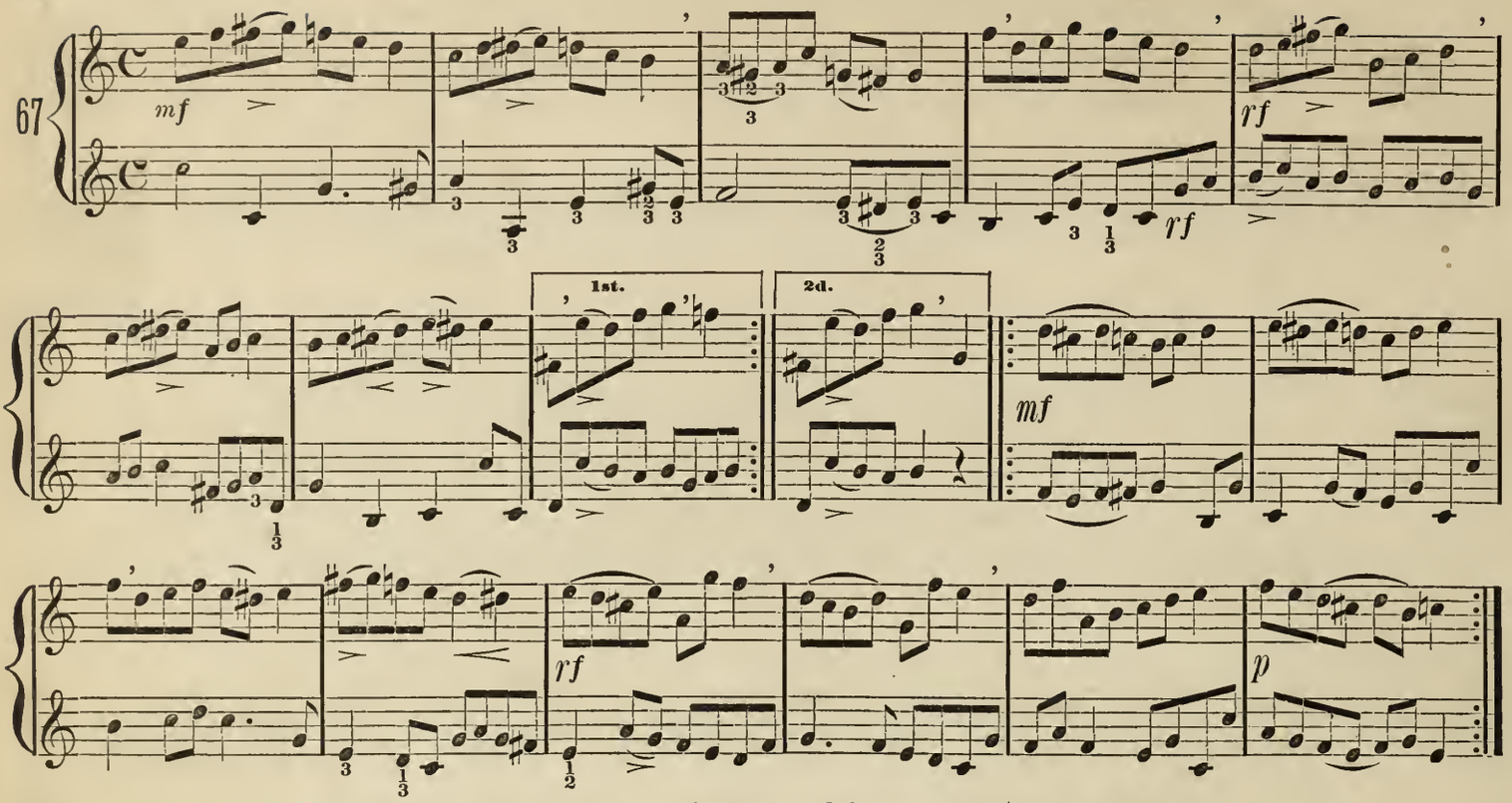


Four eighth-notes for the third and fourth beats of the measure.
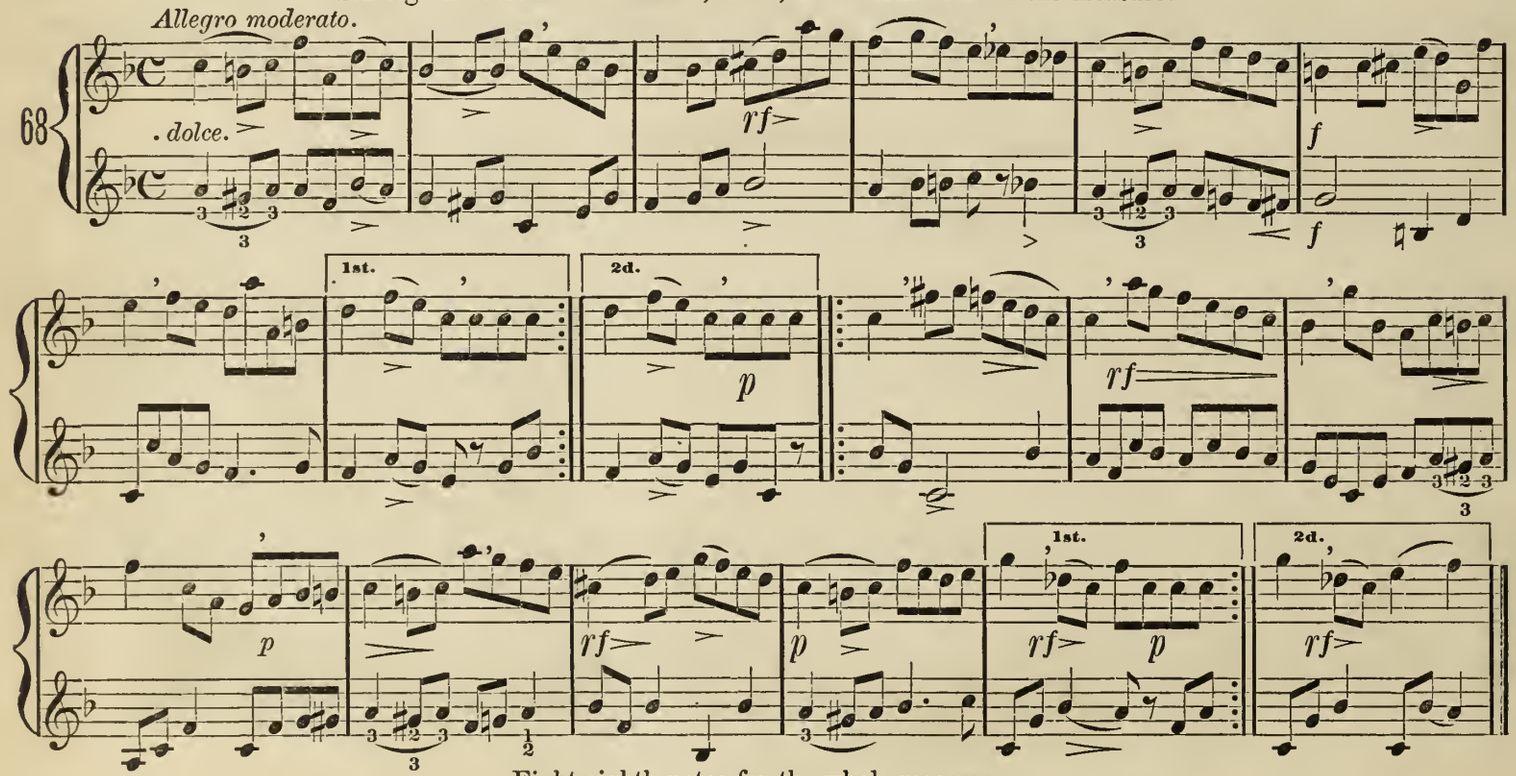


Four eighth-notes for the second and third beats of the measure.



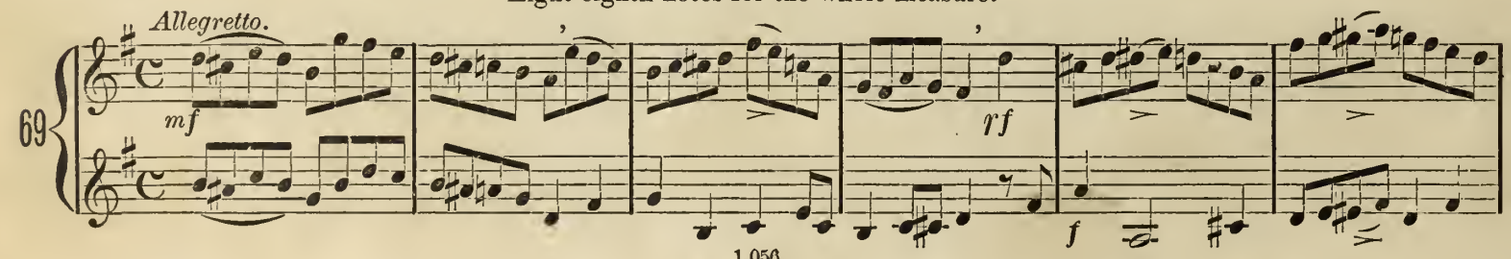
Allegretto. Six eighth-notes for the first three beats of the measure.
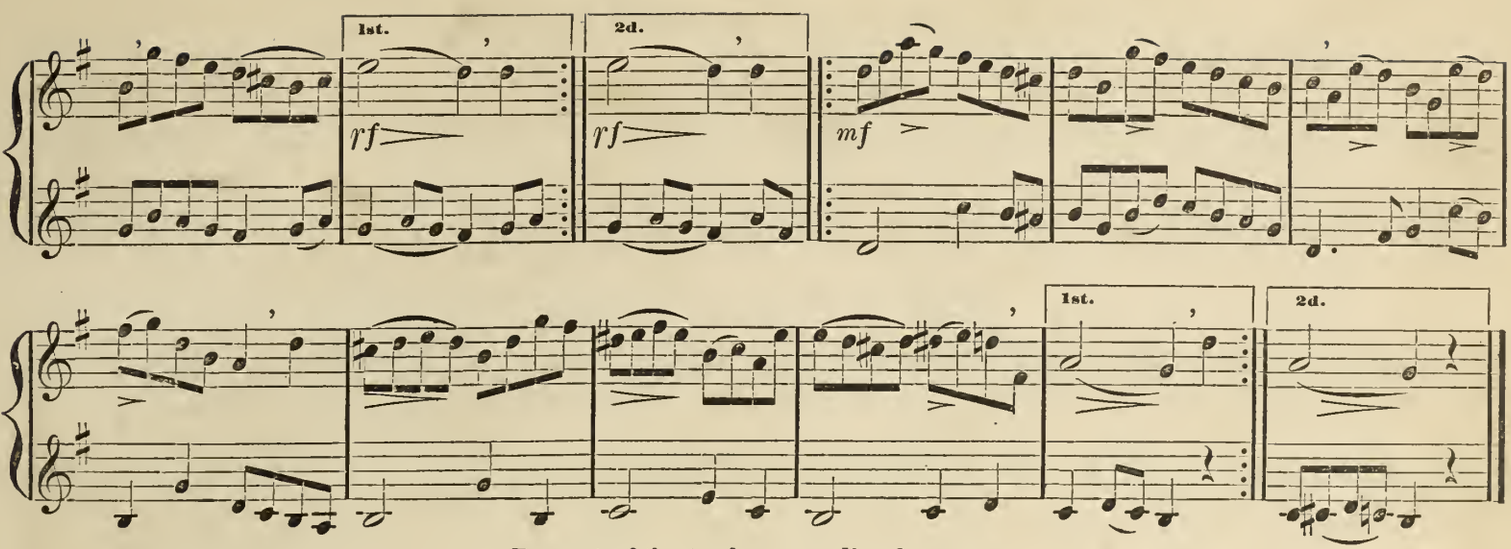


Six eighth-notes for the second, third, and fourth beats of the measure.

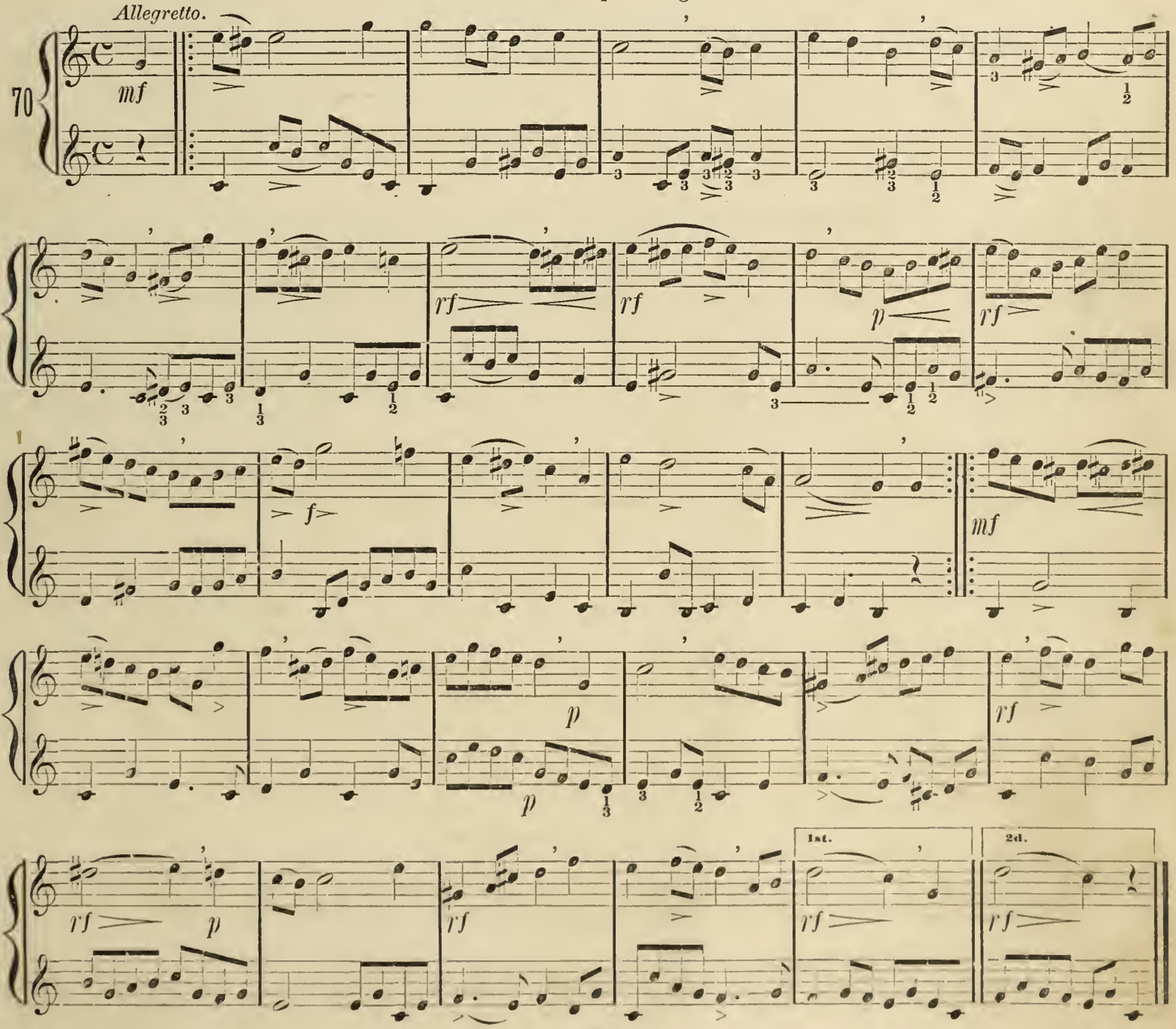


Eight eighth-notes for the whole measure.

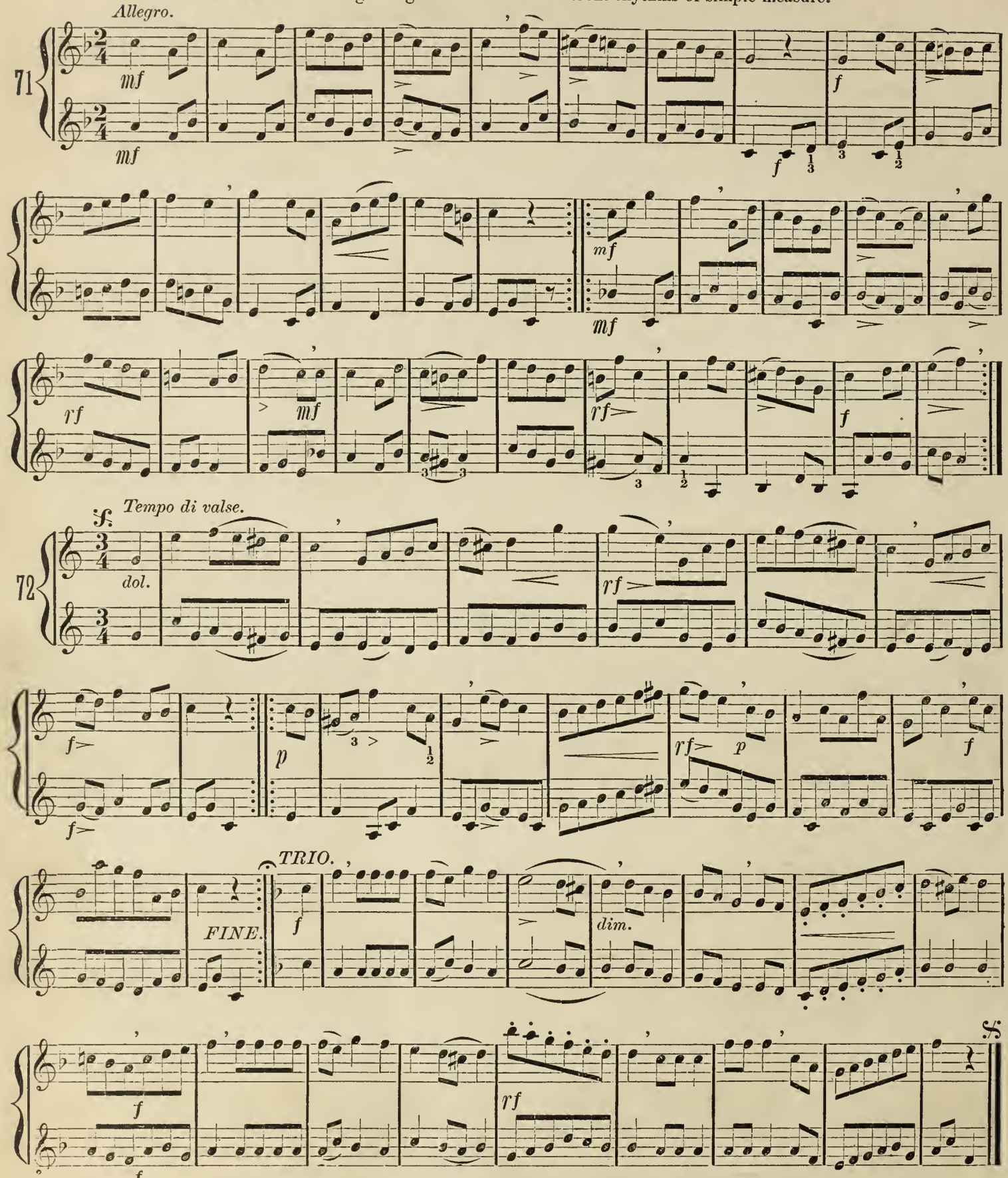




Resumé of the twelve preceding lessons.



To facilitate the reading of eighth-notes in the different rhythms of simple measure.
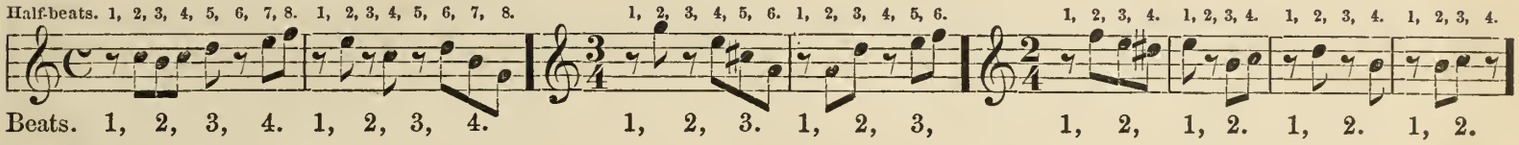


Return to the second (accompaniment) parts of Lessons 4, 13, 22, 23, 43, 52, 61, 71 and 72; then take up 73, treating of the eighth-rest.

FIRST LESSON ON EIGHTH-RESTS.

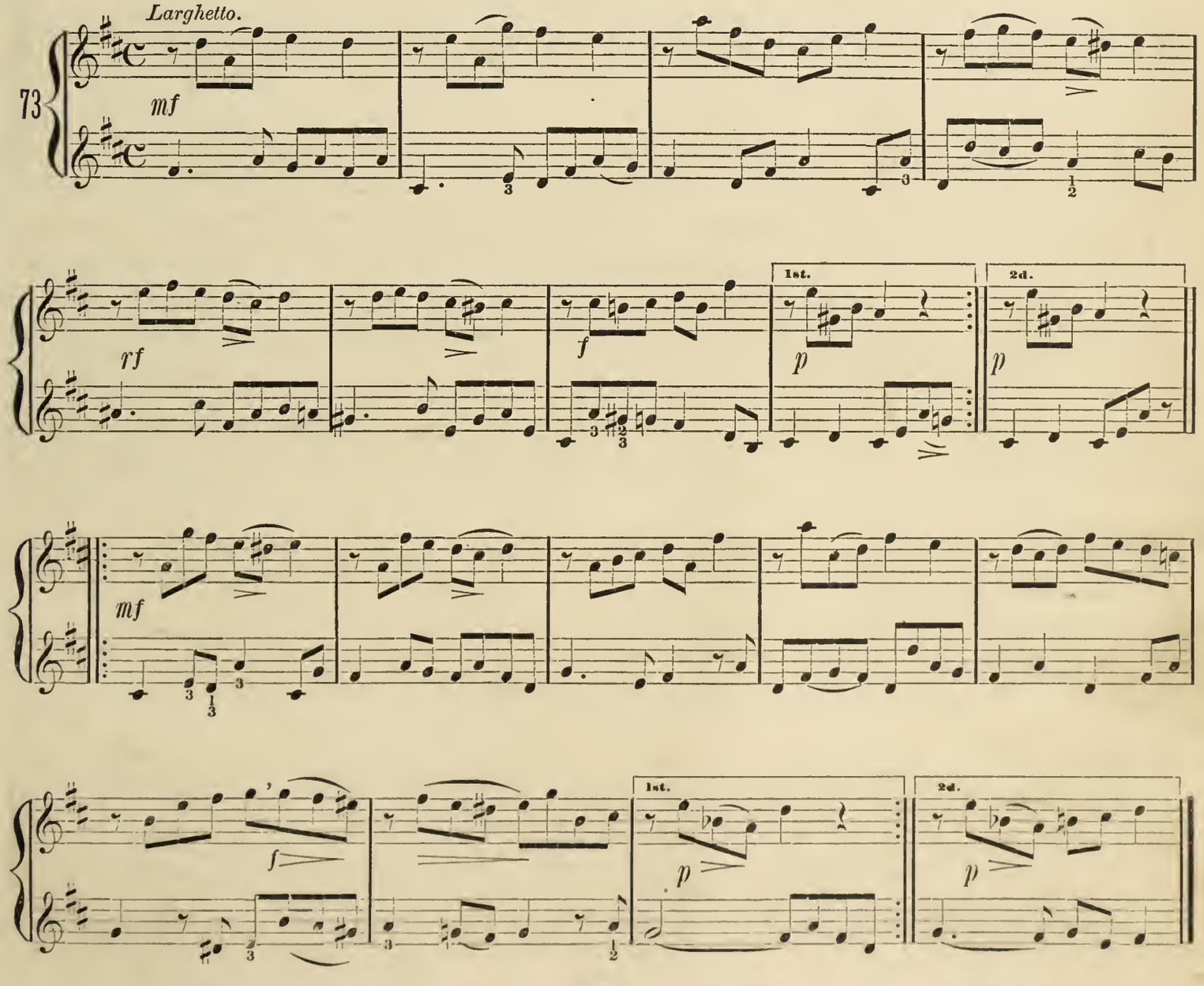
The eighth-rest is equal in duration to the eighth-note. In common, double, or three-four time, each beat should have an eighth-rest and an eighth-note, or other notes and rests of equal value. When a beat begins with a rest, whether a quarter or an eighth, the time is marked by counting, mentally, "One."

To compare the value of the eighth to that of the quarter-rest exactly, each beat should be divided into equal parts; thus, common time would have eight counts; three-four time, six counts; double time, four counts.
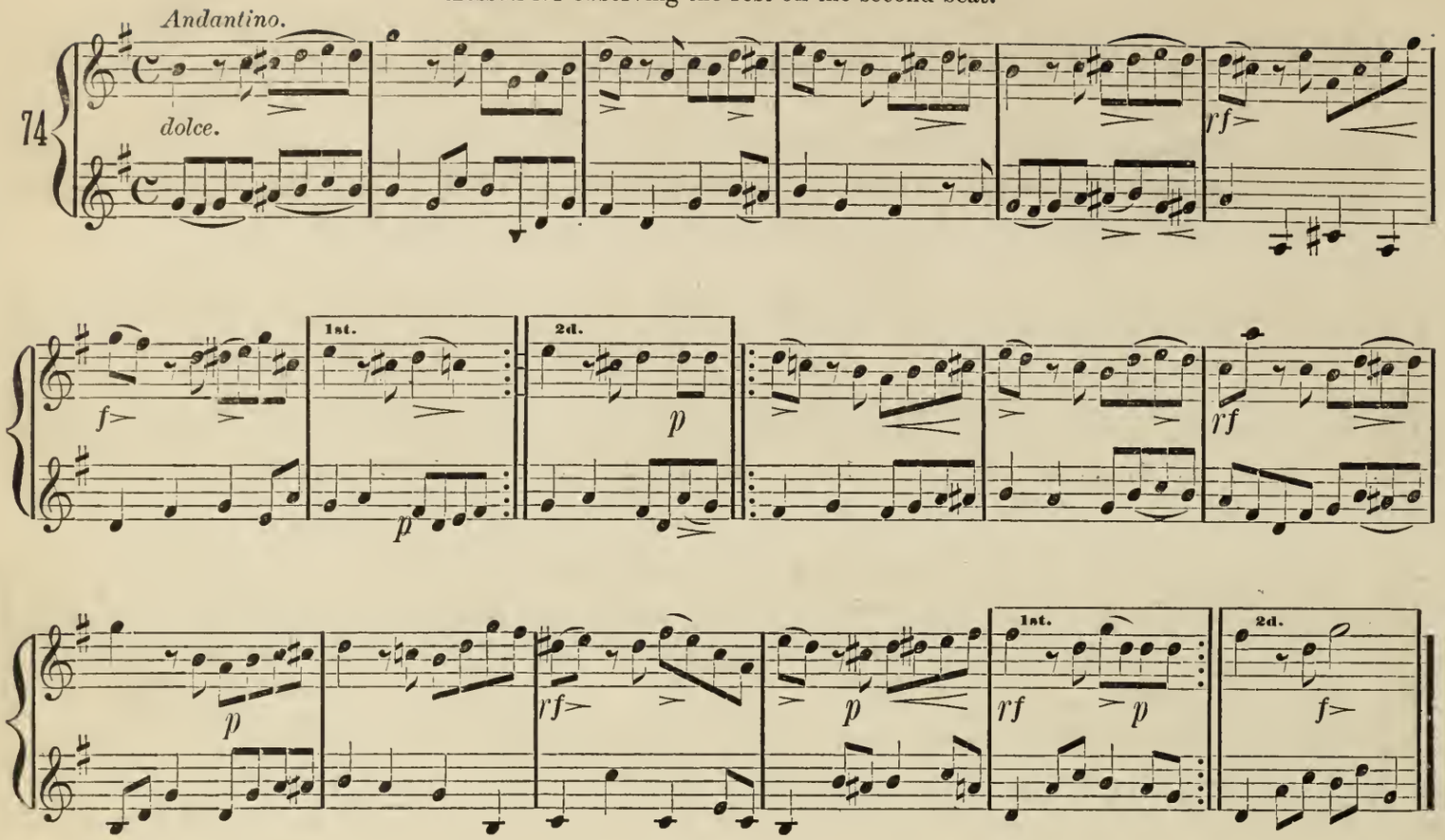
EXAMPLE.
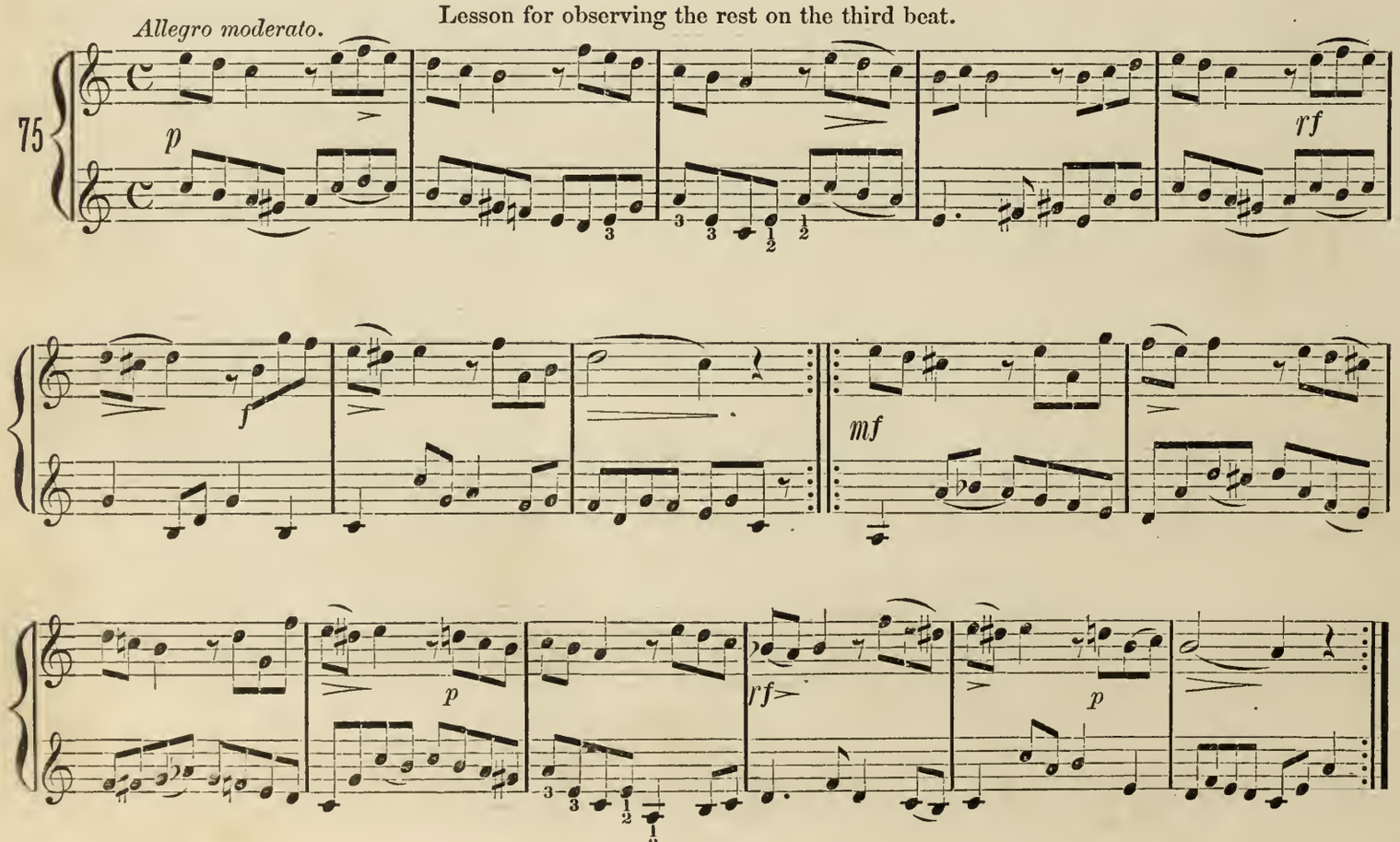


Lesson to observe the rest on the first beat.
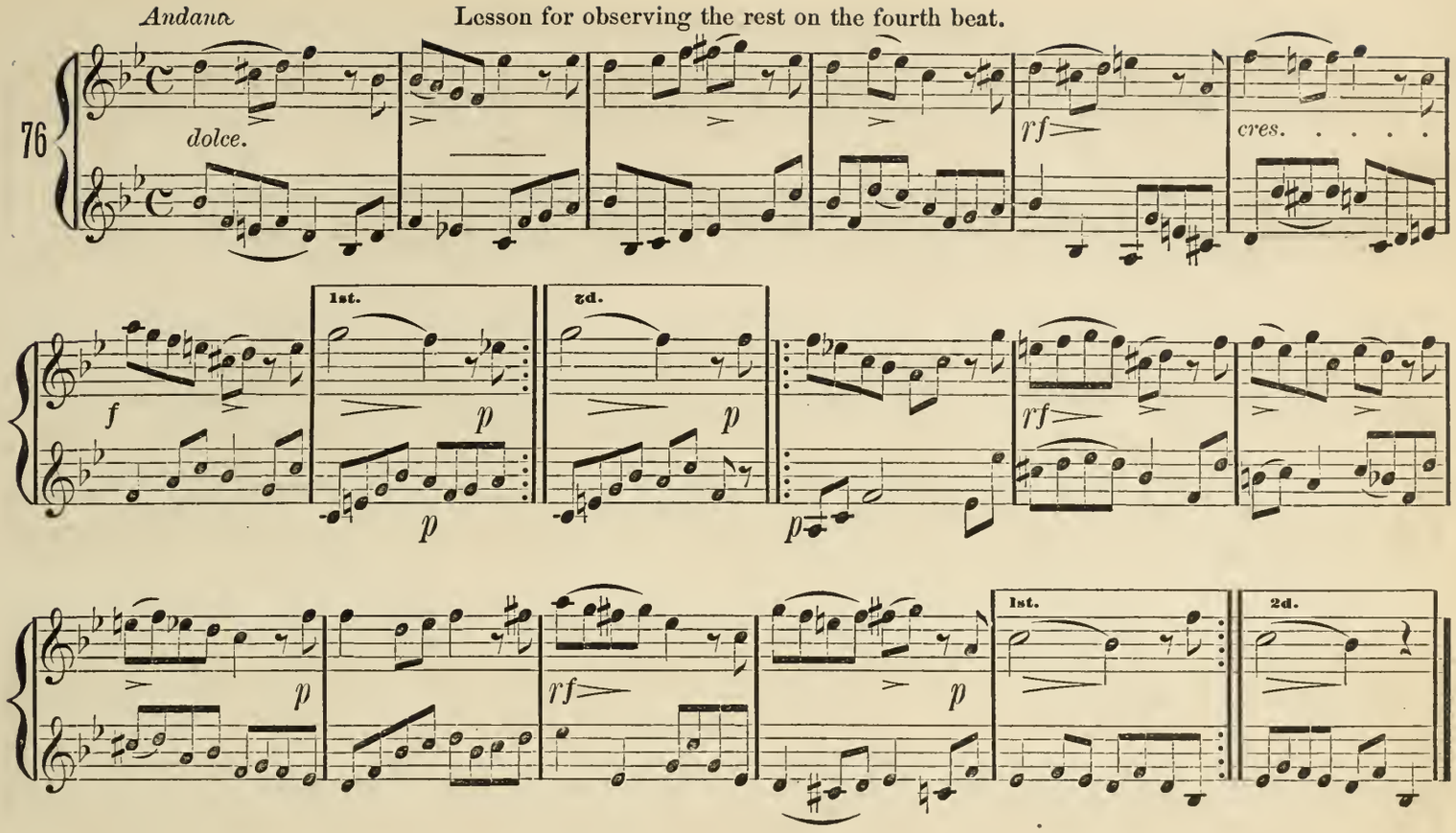


Lesson for observing the rest on the second beat.



Lesson for observing the rest on the third beat.
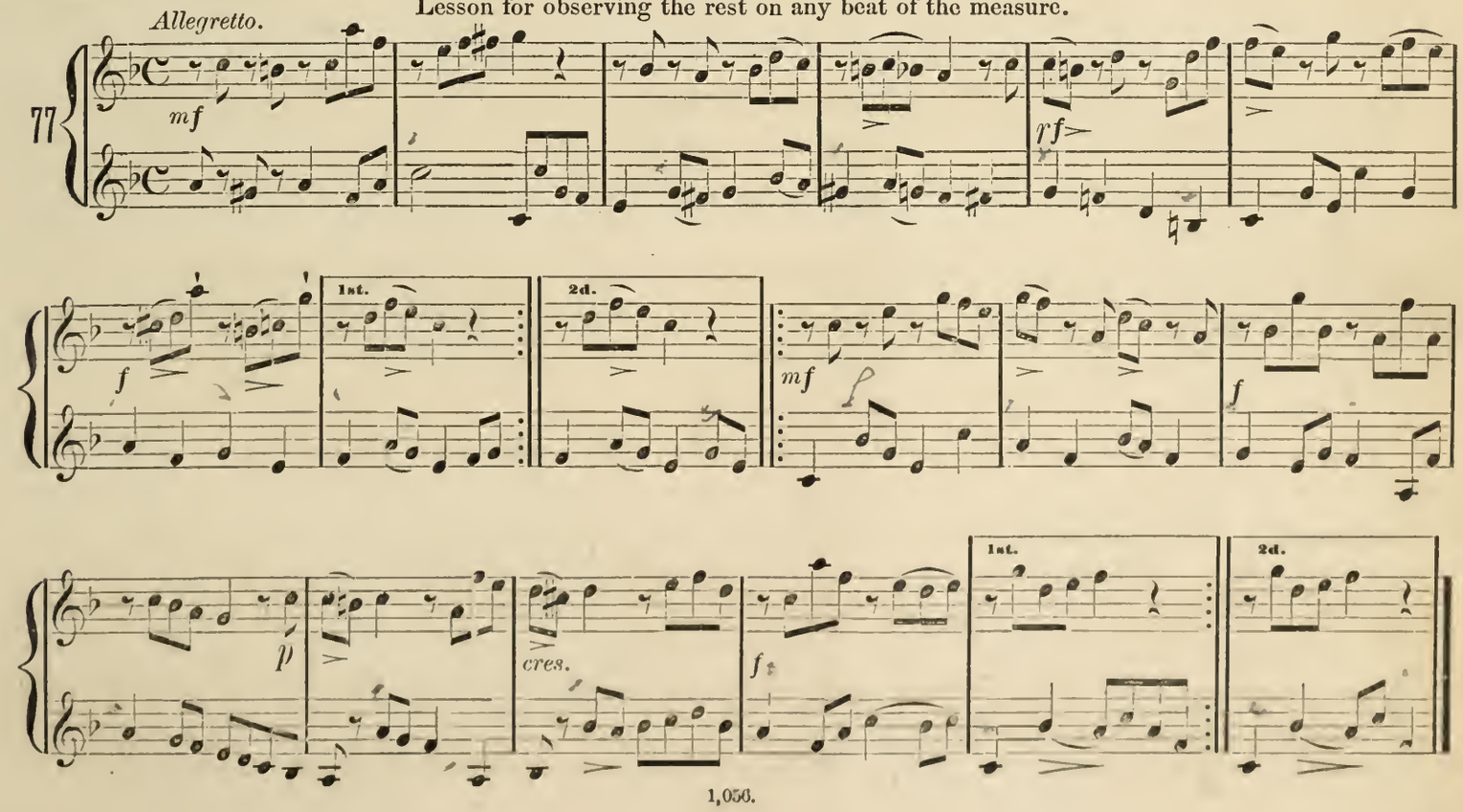


Lesson for observing the rest on the fourth beat.

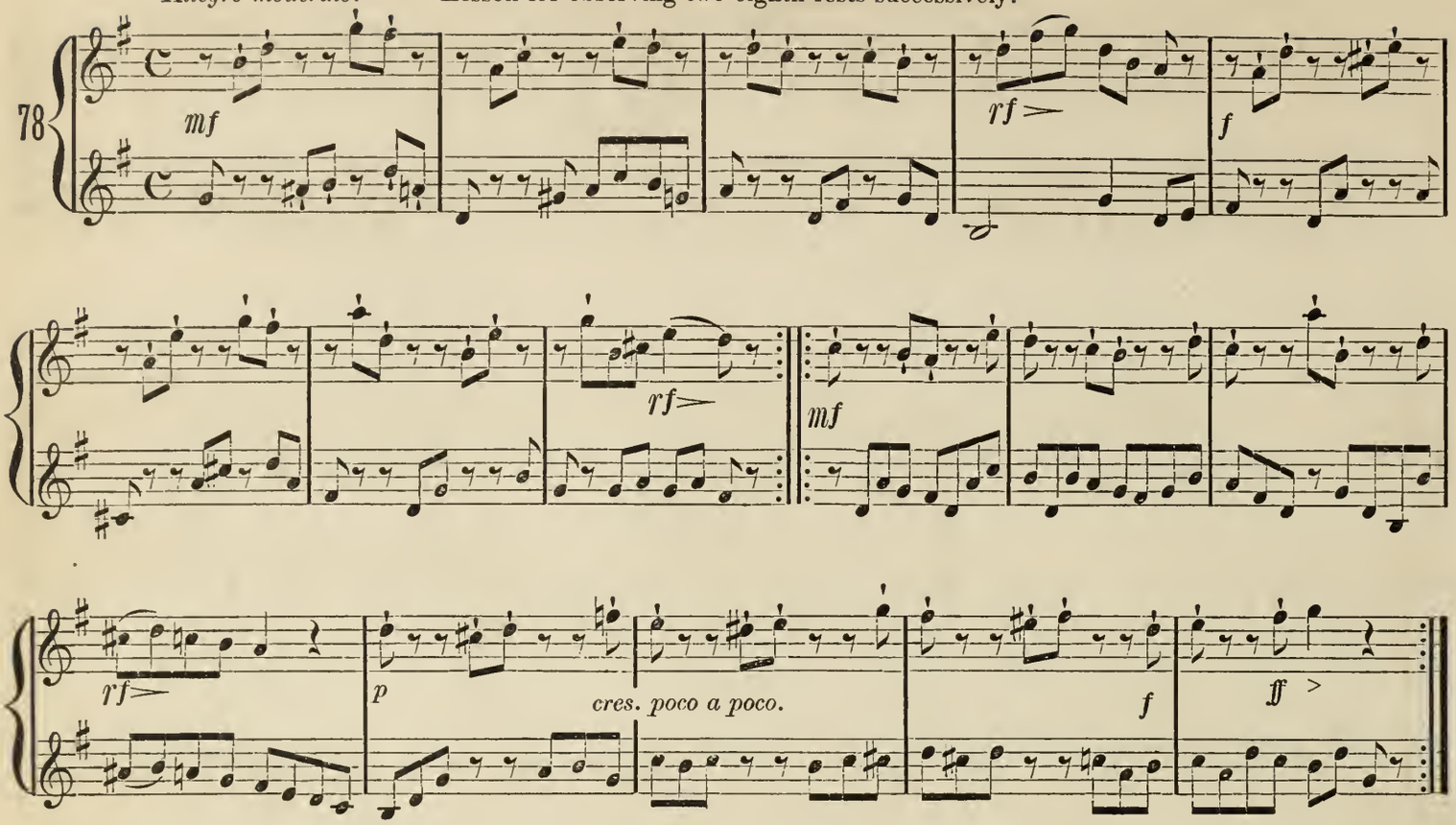


When a short note is placed between two rests, it should be given crisply, so as not to encroach on the following time-value. And especially in a series of alternative notes and rests, care should be taken to avoid breathing anywhere but at the end of a phrase. Otherwise, the too frequent inspiration and expiration will bring fatigue, the execution will be heavy, and the rhythm interrupted.

Lesson for observing the rest on any beat of the measure.



Allegro moderato. Lesson for observing two eighth-rests successively.



Return now to the second (accompaniment) parts of Lessons 3, 9, 10, 21, 63, 74, 77, and 78; then take up the artificial fingering.

ARTIFICIAL FINGERING.

The execution of a strain or phrase is often impracticable, on account of the difficulty of the natural fingering, especially in quick movements. In order to obviate this difficulty, the pupil will have to study carefully all the possible combinations of fingering pointed out in the following exercises.
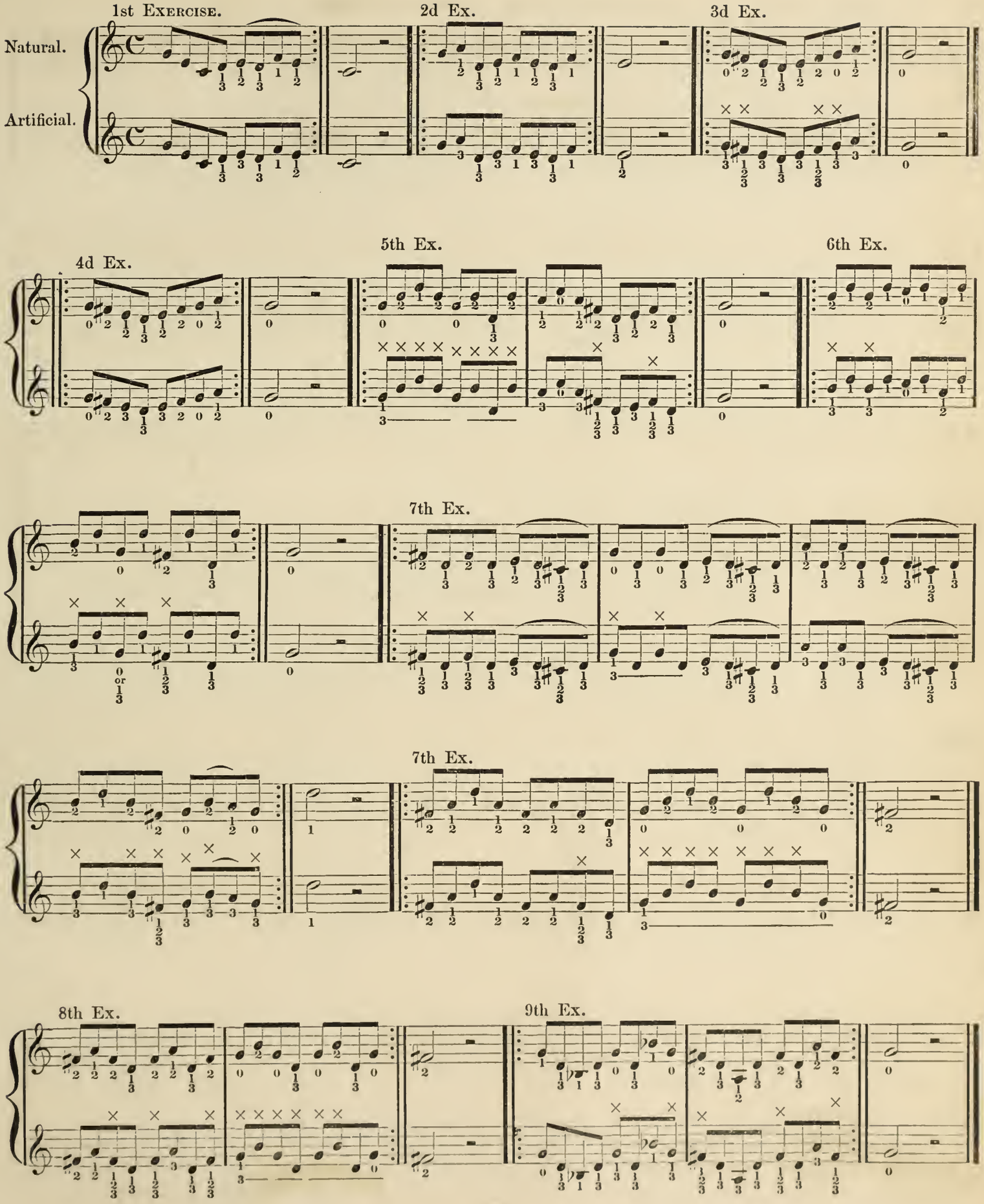
Remark.—The harmonic tones of the 4th position, which are obtained by the 3d valve only, or by the 1st and 2d together, should in either case be considered as natural notes, and (always excepting E and G♮, surmounted by the mark x, which belong to the harmonic tones of the 1st position) become artificial notes when produced by other means.

The 3d valve, besides its advantage as counter-proof of the notes produced by the first two, and beyond its usefulness in the formation of the chromatic scale, has still another advantage: it can be used exclusively in the formation and preparation of the artificial fingering, as may be seen by the following exercises.

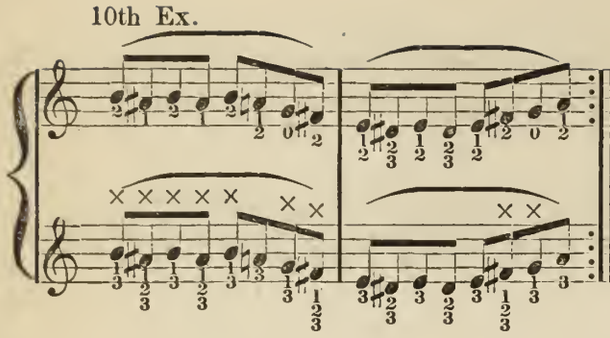
Observation.—That the pupil may acquire suppleness in the fingers, and become familiar with the reading of the artificial notes, each exercise will be presented with a natural and an artificial fingering; so that he may judge the difference between them, and use that best suited to him. These exercises should be repeated until the execution is perfect.

Note:—The sign x, over some notes, indicates that these notes must be produced by an artificial fingering, and those without must be produced with the natural fingering. In either case, the exact fingering indicated (by the numbers placed under the notes) must be used. The note placed at the end of the exercise, and contained between two repeat-bars, or surmounted with the pause or hold (𝄐), is final.
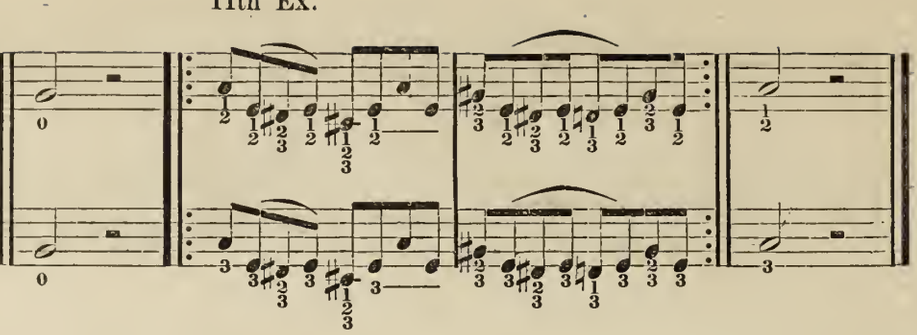
In the following exercises, the first staff represents the natural fingering; the second, the artificial or compound.


1st Exercise.
2d Ex.
3d Ex.
Natural.
Artificial.
4d Ex.
5th Ex.
6th Ex.
7th Ex.
7th Ex.
8th Ex.
9th Ex.
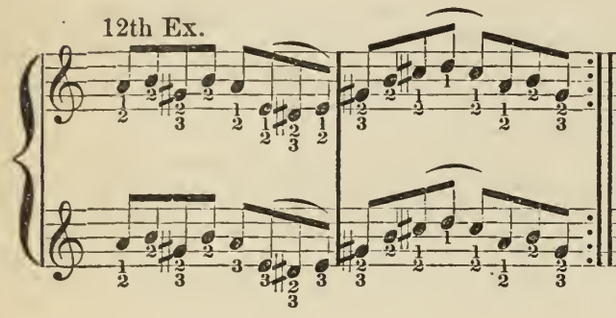
10th Ex.
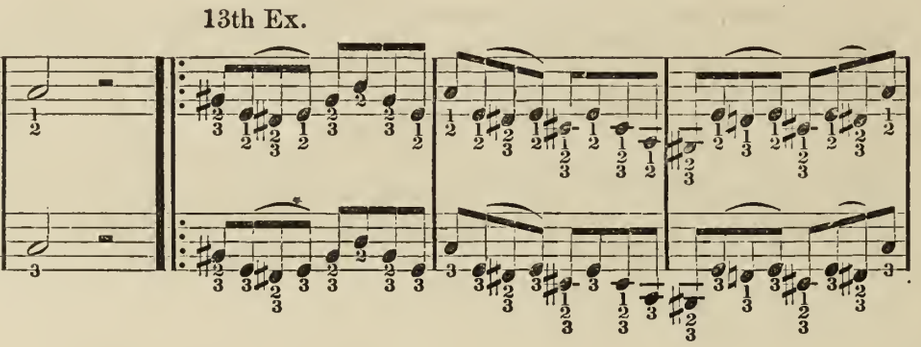


11th Ex.
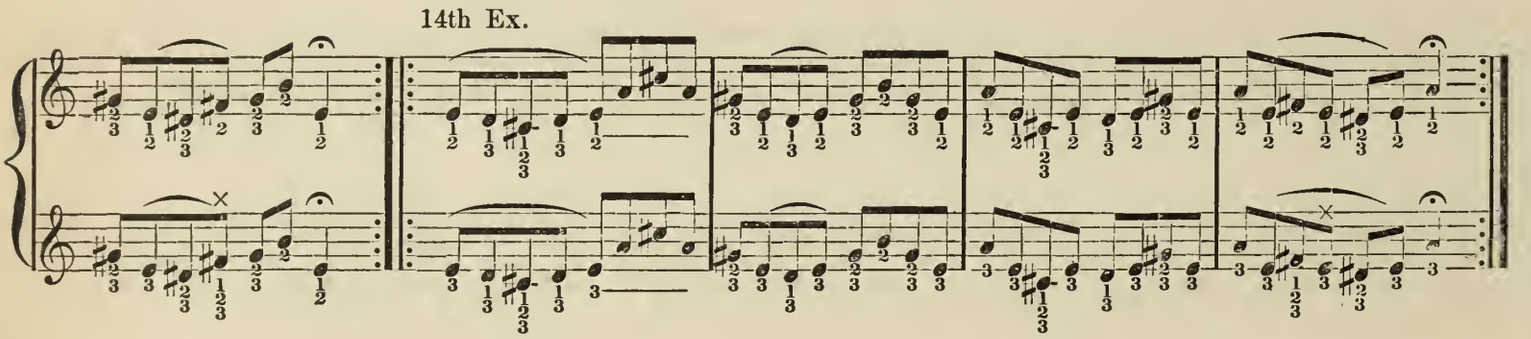


12th Ex.
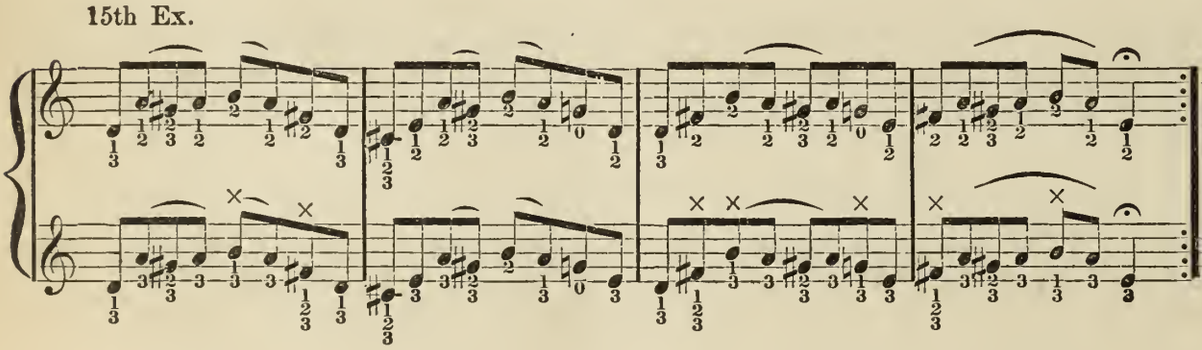


13th Ex.
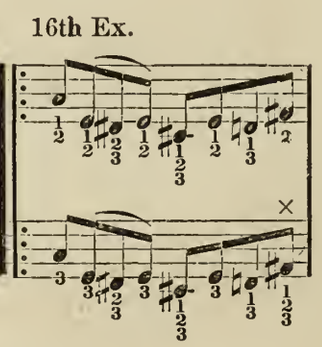


14th Ex.
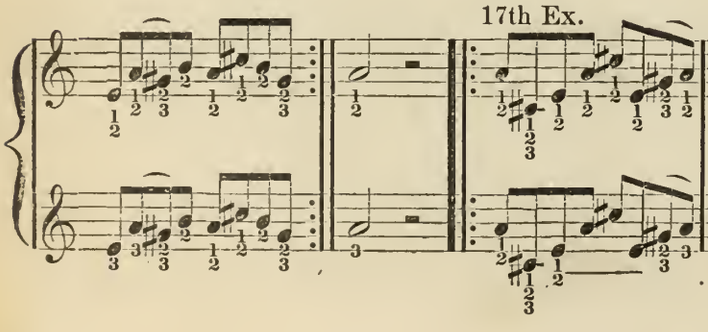


15th Ex.
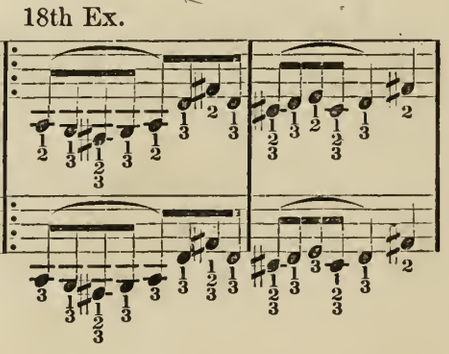


16th Ex.
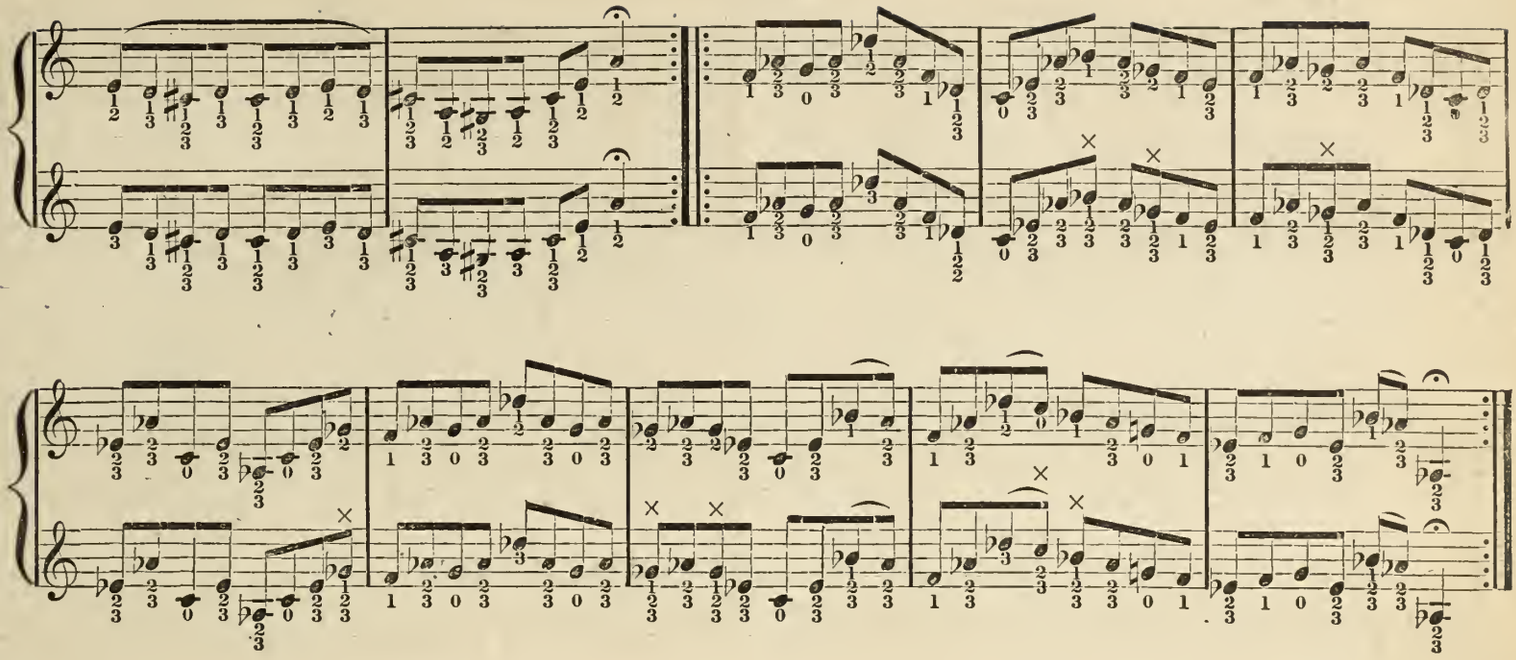


17th Ex.



18th Ex.
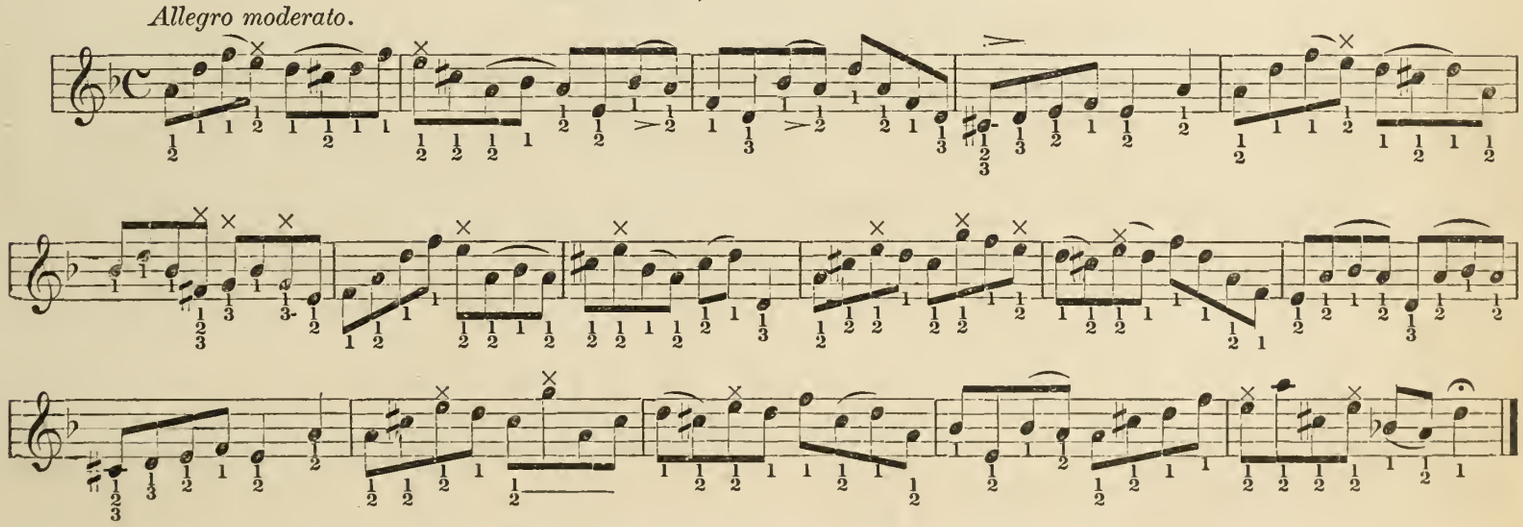


19th Ex.
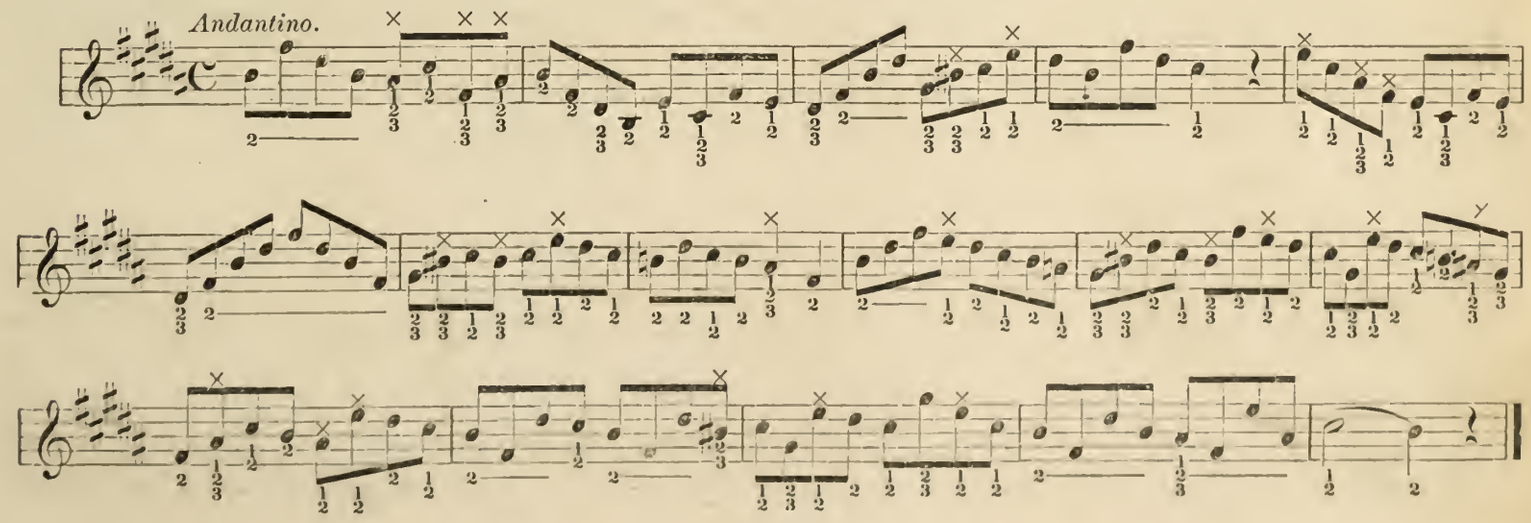


20th Exercise,—to hold the first valve.

Allegro moderato.
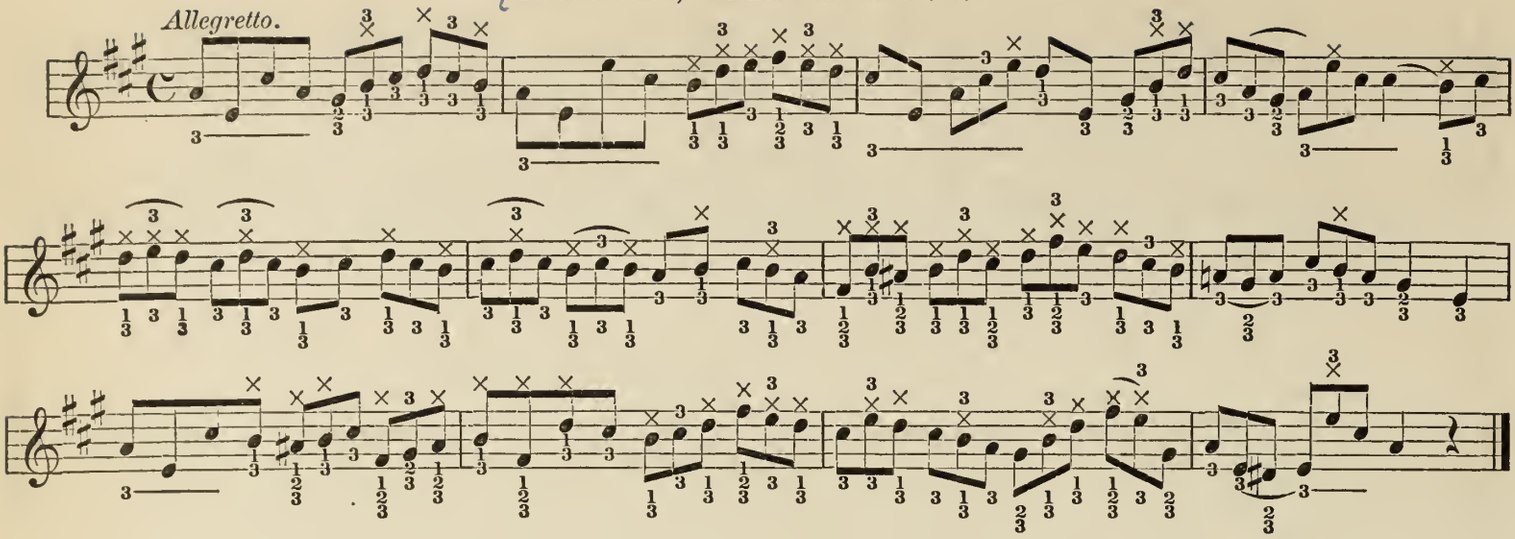


21st Exercise,—to hold the second valve.

Andantino.



2d Exercise,—to hold the third valve.
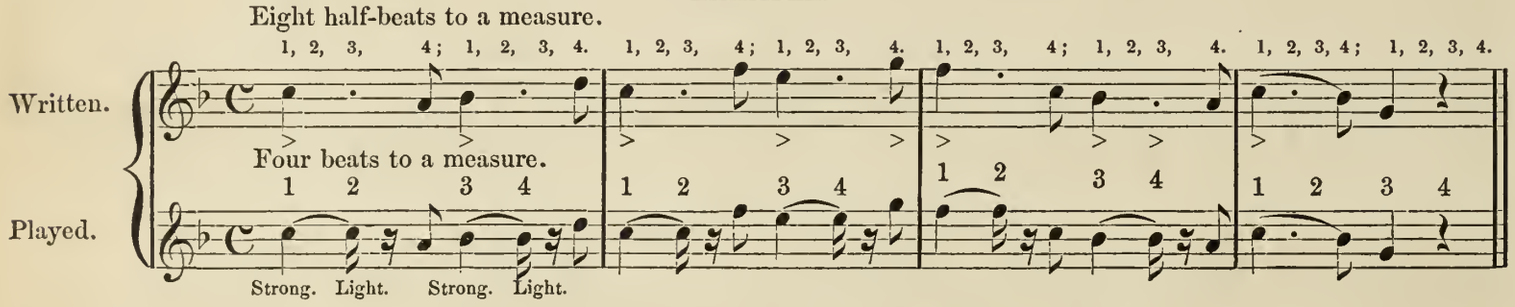


VALUE OF THE DOTTED QUARTER-NOTE.

A dot placed after a quarter-note increases its value one half; it is therefore equal to three eighths, two for the note and one for the dot.

General Rule.—In executing the dotted quarter, it should be shortened by a rest equal to half the value of the dot, and so separated from the following note. (This rule, however, applies only to detached notes.) It would be wrong to sustain the value of the dot, by maintaining the column of air to the end of its duration, as the result would be a heavy execution and an indistinct rhythm. One of our modern composers, to avoid this faulty execution, writes the dotted notes for wind instruments as they ought to be played. This renders the music difficult to read, and it is therefore better for the performer to learn the theory. In order to execute the dotted quarter correctly and mark the rhythm well, the pupil should, in executing the example below, follow the rule of the half-beat, of which we have spoken elsewhere (see Study of the Eighth-Rest).
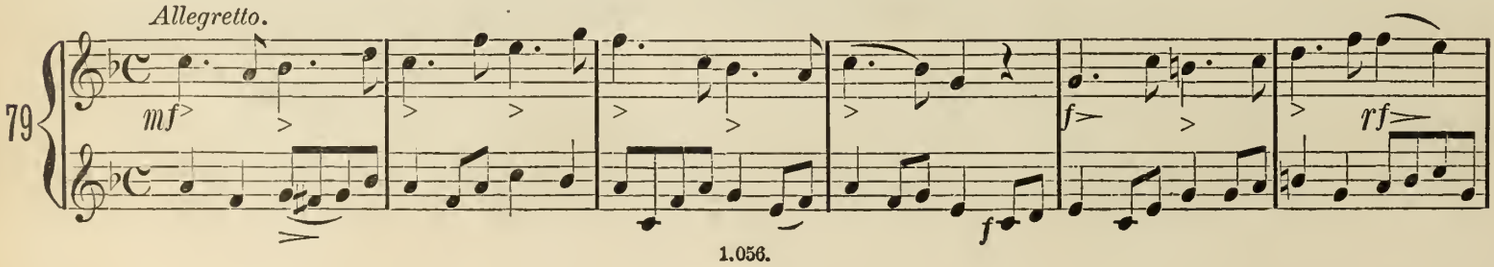
EXAMPLE.

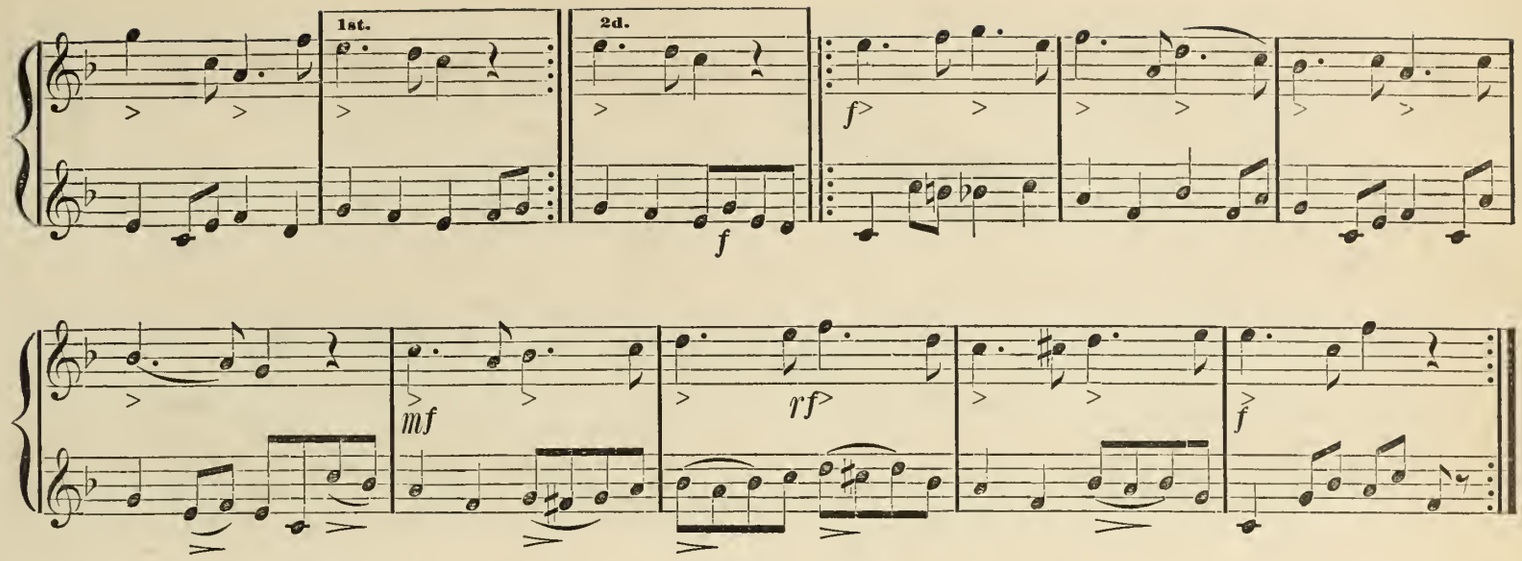


According to the above example, the dotted quarter-note placed on the strong beat must be struck with force and ended lightly; and on the contrary, the eighth which follows the dot must be struck very softly.

Breath must be taken on the value of the dot, at the place indicated by the rule.
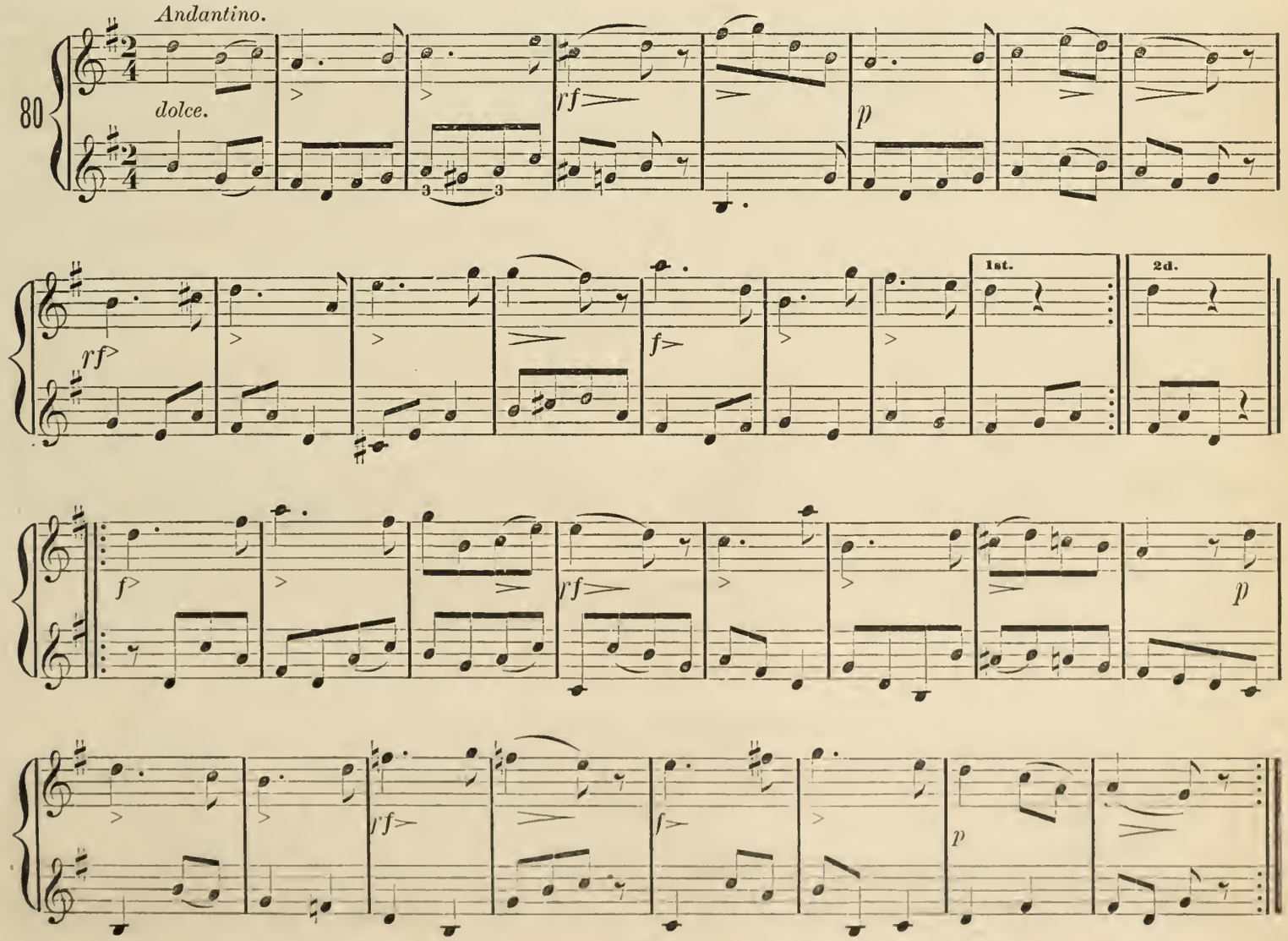
First Lesson on the dotted quarter-note.
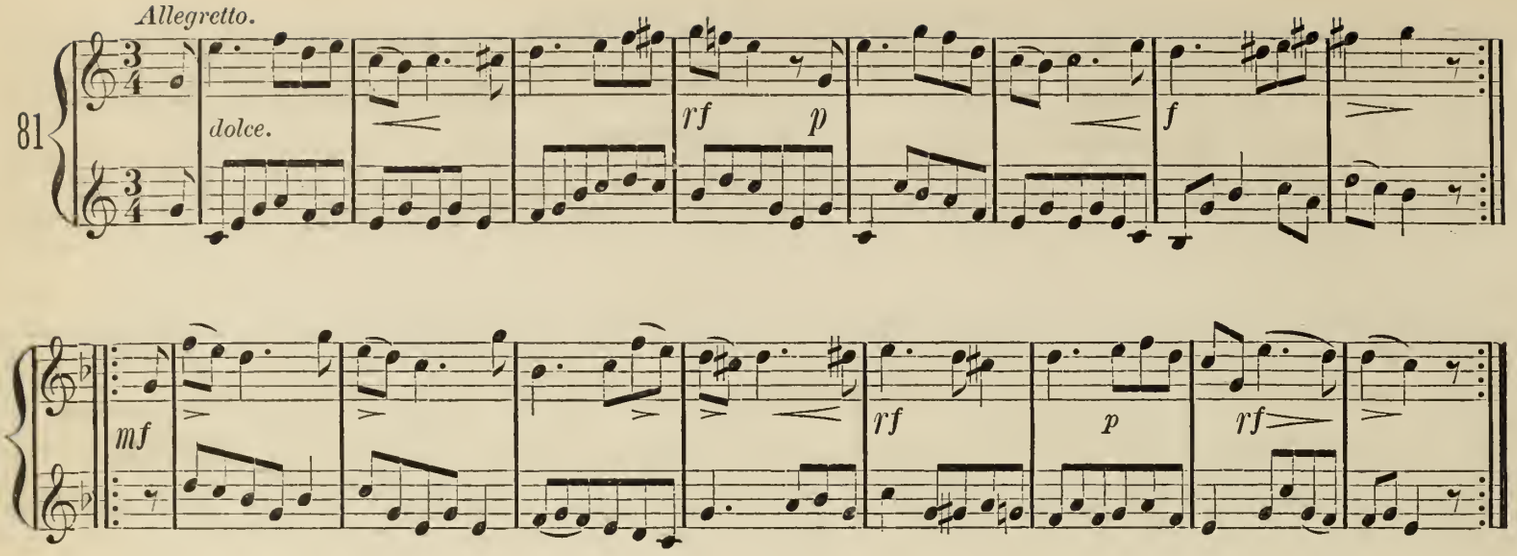




Lesson to familiarize the pupil with the dotted quarter, in the different rhythms of simple double (or two-four) time.

Observe the same rules for the dot, and count the measure by half-beats, as for the preceding; the quarter-note for the first beat, the dot and the eighth-note for the second.
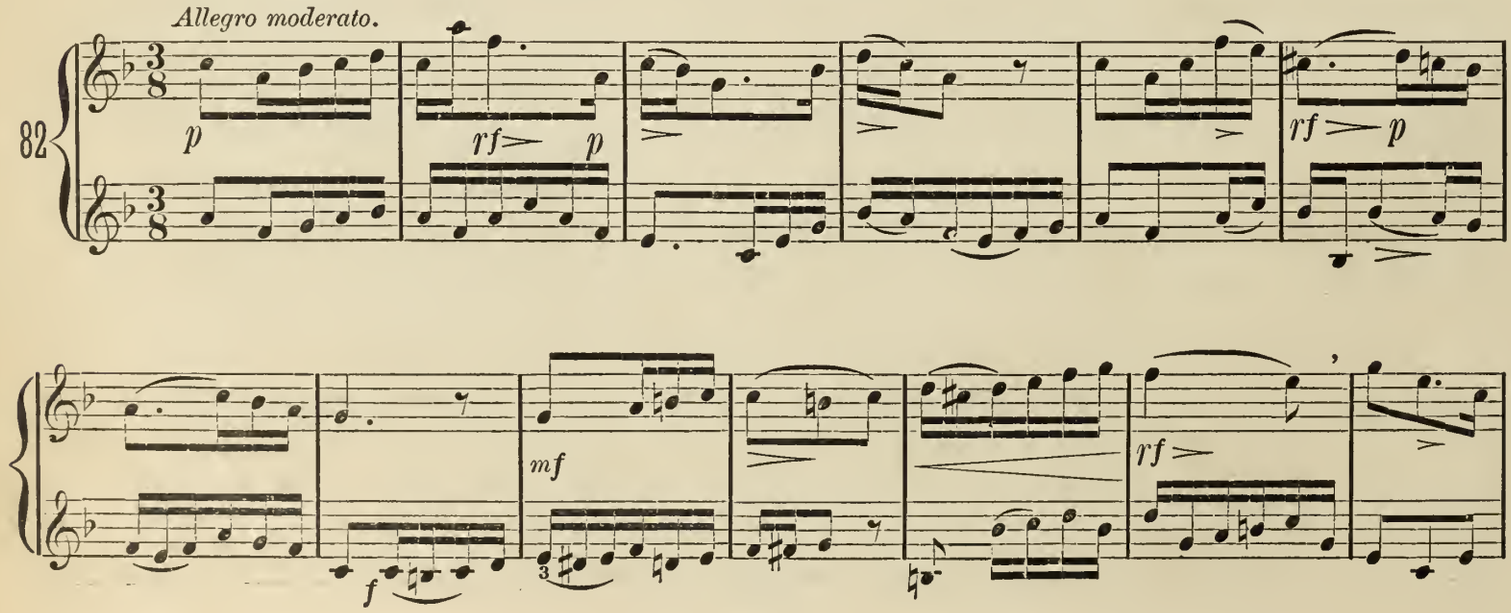




STUDY OF THREE-EIGHT TIME.
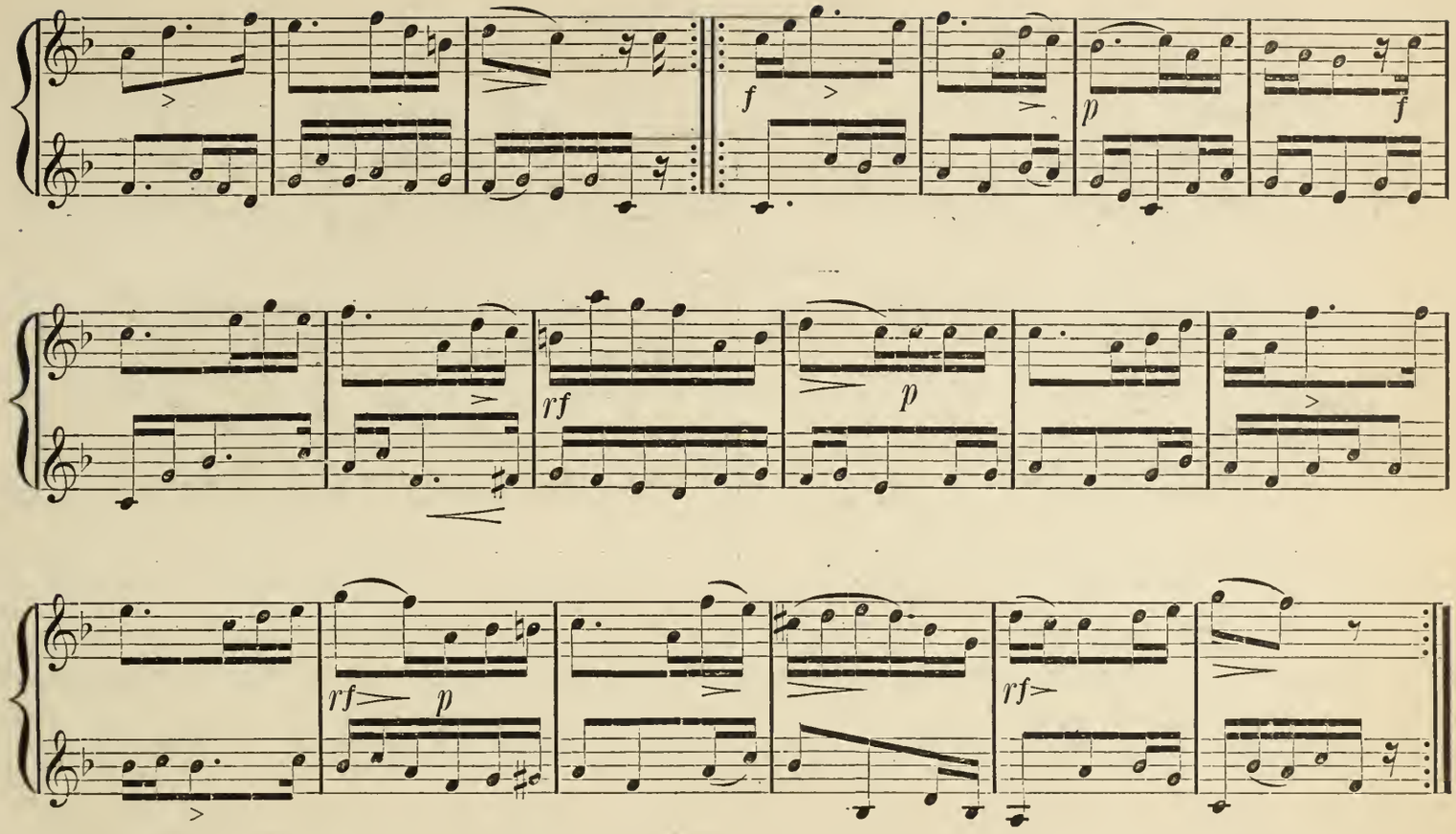
Three-eight time, indicated by 3 over 8, is derived from three-four time, and should be classed with simple measures.

General Rule.—In all measures indicated by two figures of which the lower is 8 ($\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$), the upper figure always shows the number of eighths required to fill the measure. Three-eight measure, therefore, has three eighths, or their equivalent in other notes. Thus, there must be in each measure, one dotted quarter (♩.), or three eighths (♫), or six sixteenths (): giving three beats to each dotted quarter; and one eighth, or two sixteenths or other equivalent notes, to each beat.

(This measure, which was created to facilitate the reading of quick movements in three-beat time, has not always been used within its original limits by our great composers, who, both ancient and modern, have written some of their slowest master-pieces in three-eight time.)

First Lesson on three-eight time.





Go back to the accompaniment of the following lessons: Nos. 8, 20, 46, 47, 49, 51, 58, 59, 60, 62, 64, 65, 66, 67, 68, 69, 70, 73, 75, 79, 80, 81, 82. Then take up Lesson 83 (the first on compound time) to 87, teacher and pupil alternatively rendering the principal and accompament ing parts of each lesson.

STUDY OF COMPOUND TRIPLE TIME,

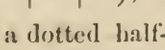
COMPARED WITH SIMPLE OR COMMON TIME, FROM WHICH IT IS DERIVED.

NOTE:—By "common time," we understand movements whose beats are composed of two eighths or half-beats; and by triple time, all those composed of three eighths or three third-beats. Thus, the measures in triple or compound time may be considered as long beats of time, because they contain three eighths, while the beats from which they are derived contain only two eighths each. Consequently, the eighths in triple time must be performed shorter, in order that their value may be equal to that of the two eighths of simple or common time.

The measure indicated by 12 above and 8 below is a four-beat movement, derived from simple common time.

The measure marked by 6 above and 8 below has a two-beat movement, and is derived from two-four time.

The measure marked by 9 above and 8 below has a three-beat movement, and is derived from three-four or simple triple time.

The number placed above, in compound measures, always indicates the number of eighths (or their equivalents) in the measure. Thus, in 12-8 time, the measure contains a dotted whole note (), or two dotted half-notes (), or four dotted quarters (), or twelve eighths (); which makes four beats for a dotted whole note, or two beats for a dotted half-note, or one beat for a dotted quarter or quarter-and-eighth (), or three eighths for each beat.

Each measure in 6-8 time may be considered as half of a 12-8 measure; and each measure in 9-8 time as three quarters of a 12-8 measure.

TABLES OF VALUES.

In twelve-eight time, each measure contains:—

One dotted whole note (𝅝 .) or

two dotted halves (𝅗𝅥 𝅗𝅥. 𝅗𝅥 𝅗𝅥.) or

four dotted quarters (♩. ♩. ♩. ♩.) or

4 quarters-and-eighths (♩ ♩ ♩ ♩) or

twelve simple eighths (♪ ♪ ♪ ♪) 3 to a beat.

In six-eight time, each measure contains:—

One dotted half-note (𝅗𝅥 𝅗𝅥.) or

two dotted quarters (♩. ♩.) or

two quarters-and-8ths (♩ ♩) or

six simple eighths (♪ ♪) three to each beat.

In nine-eight time, each measure contains:—

One dotted half and one (𝅗𝅥 𝅗𝅥. ♩.) dotted quarter, or
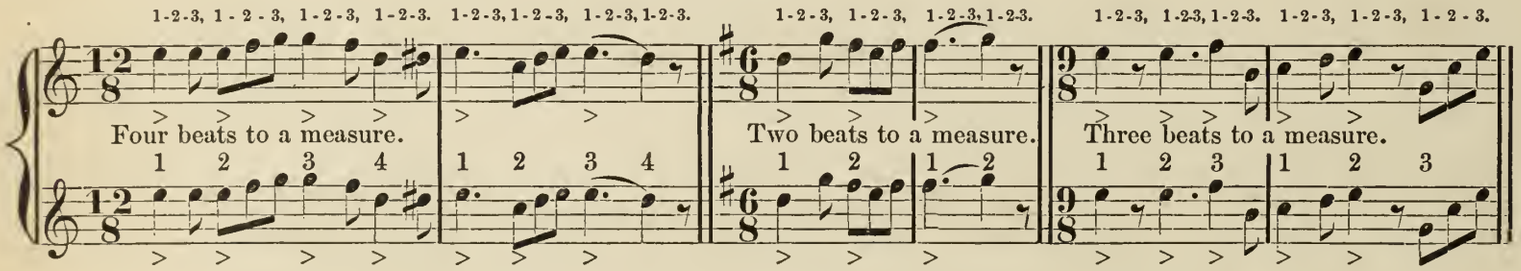
three dotted quarters (♩. ♩. ♩.) or

three quarters-and-8ths (♩ ♩ ♩) or

nine simple eighths (♪ ♪ ♪) 3 to each beat.

Remark.—It may be seen by these tables, that the value of the notes in six-eight and nine-eight times does not differ from that of the notes in twelve-eight time. For exact measurement of the notes, and the better marking of the rhythm, each beat may be divided into three equal parts, and counted (1-2-3), taking care to emphasize the first third-beat more than either of the other two.
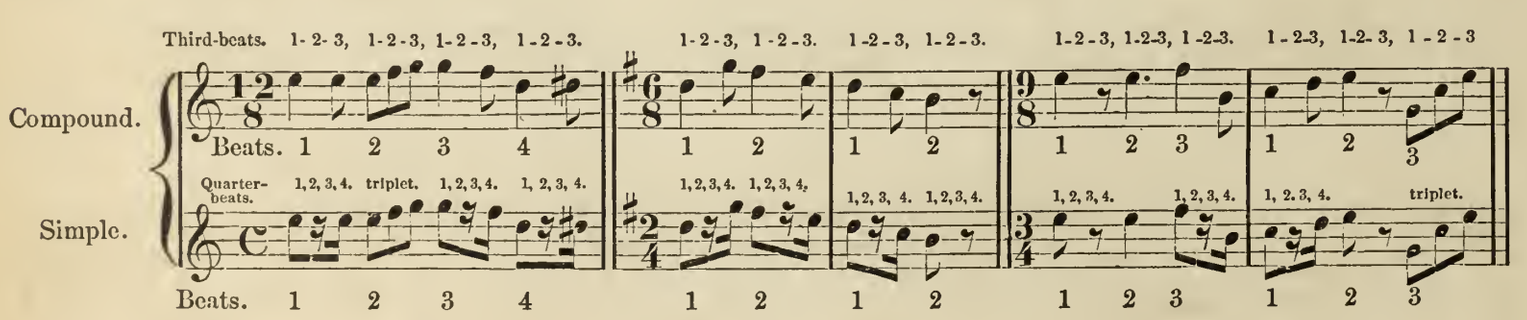
EXAMPLE.



Breath should be taken only on the second, and never on the last third-beat, which should, on the contrary, be held its full value, and not separated from that of the following note.

A very prevalent mistake, particularly in commonplace orchestras, is, to execute compound as if it were simple time; this is, doubtless, because both are beaten the same way. To avoid this, the pupil should accustom himself to the means here given, to make a sensible difference between simple and compound rhythms generally. Here is an example of compound time turned into simple time
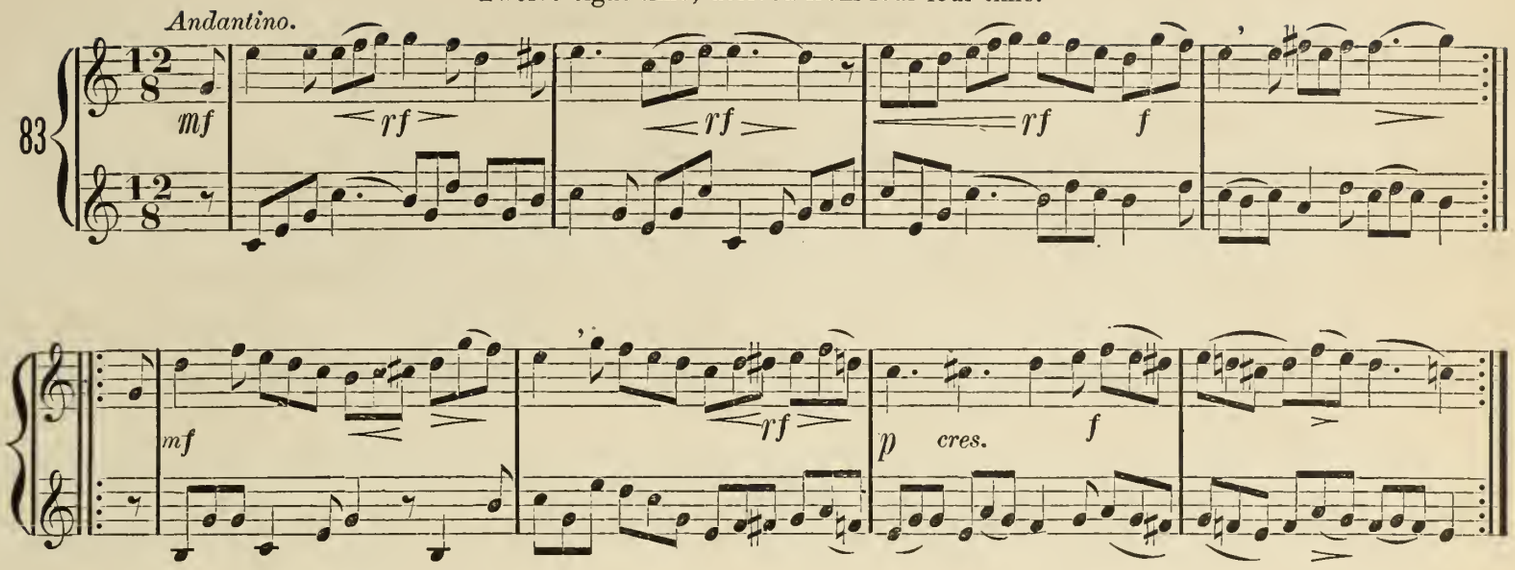
EXAMPLE.



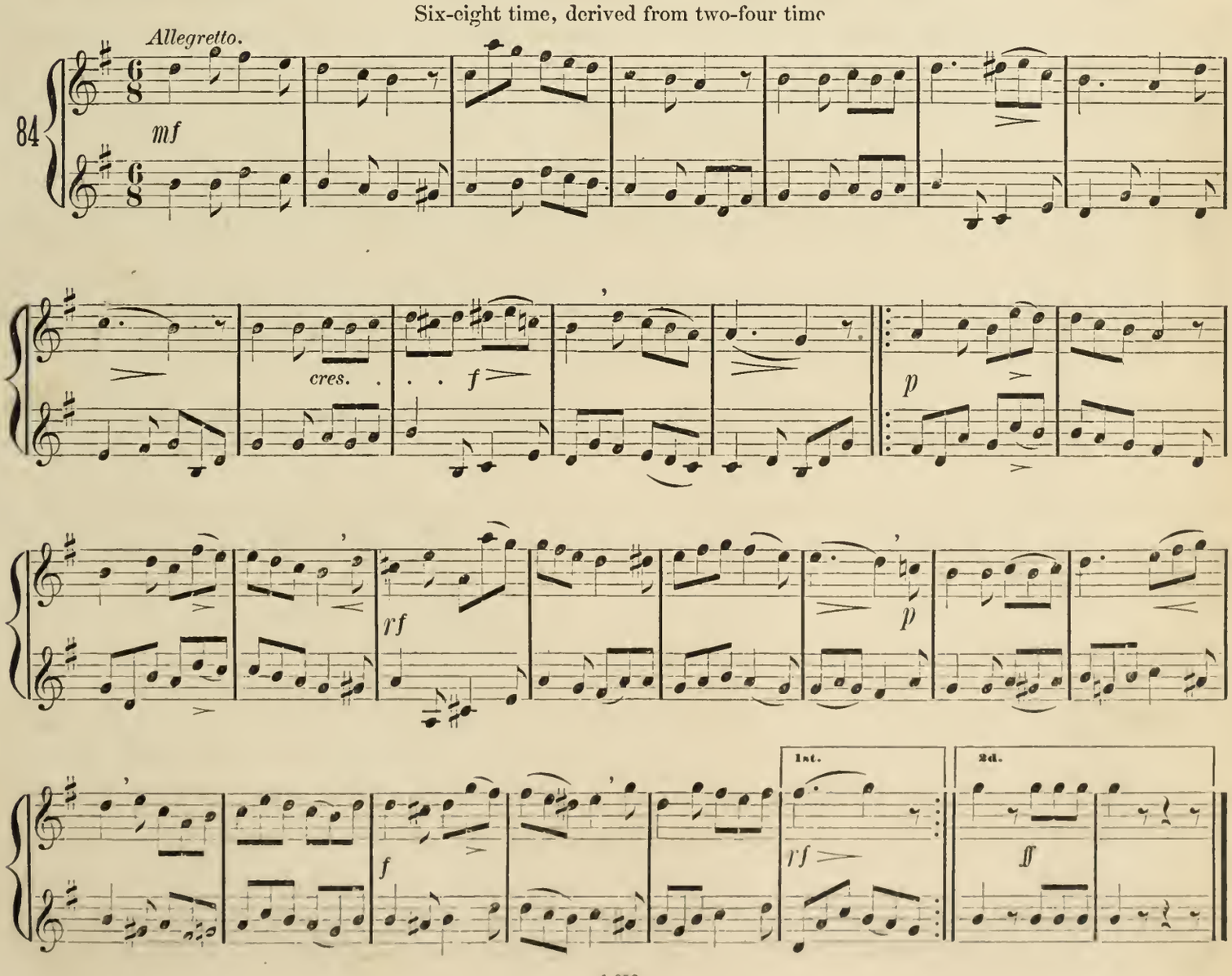
The above example shows that the beats in compound time are divided into three equal parts or third-beats, while those in simple time are divided into half-beats (two to each beat) and quarter-beats (four to each beat).

FIRST LESSON on compound triple time.

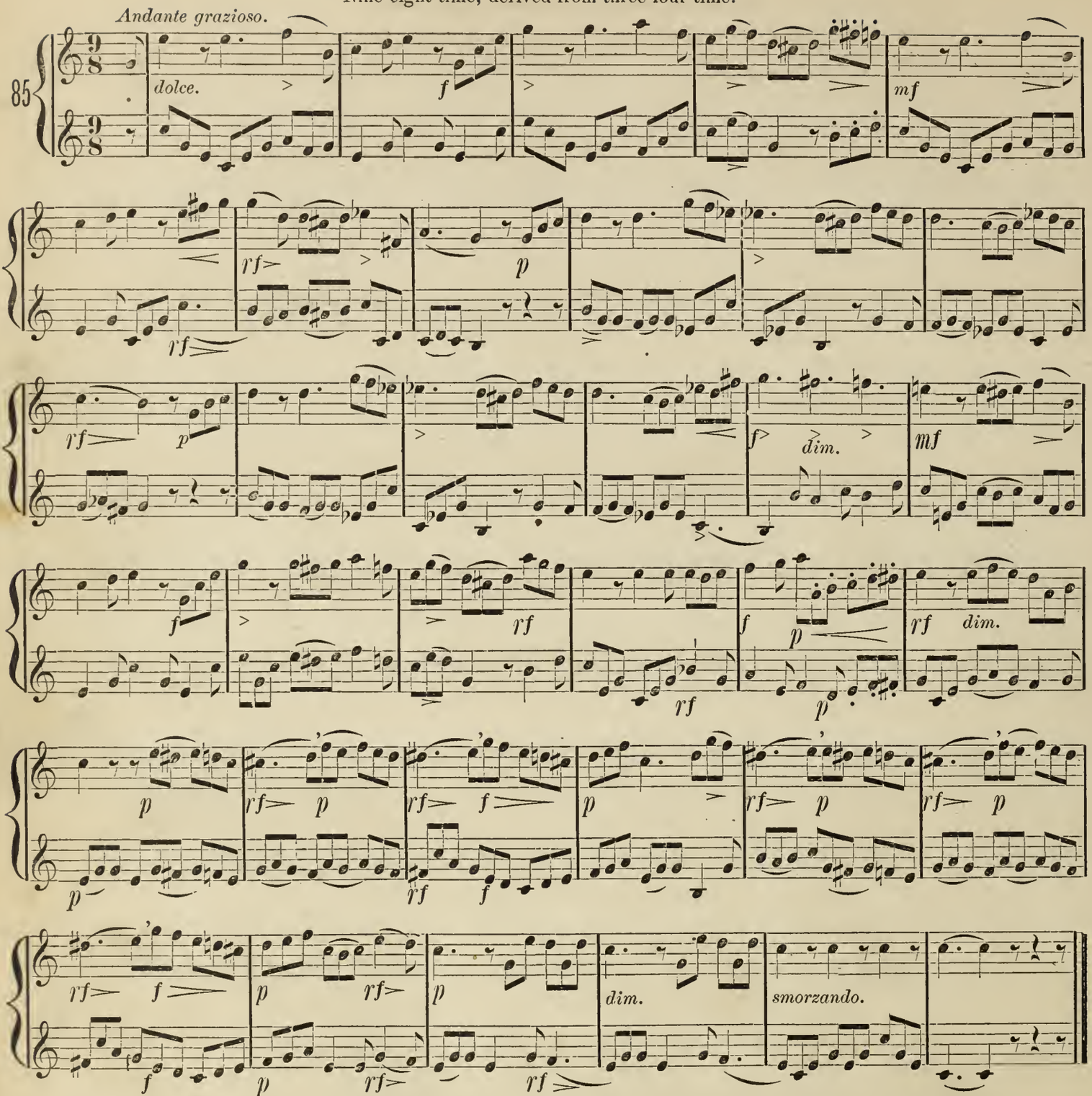
Twelve-eight time, derived from four-four time.



Six-eight time, derived from two-four time



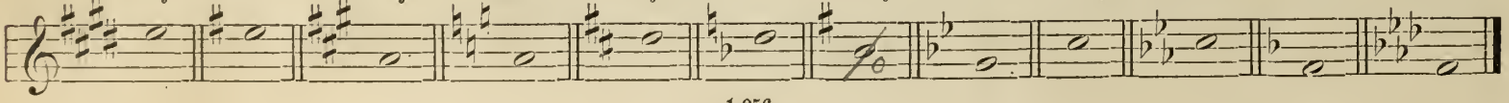
Nine-eight time, derived from three-four time.
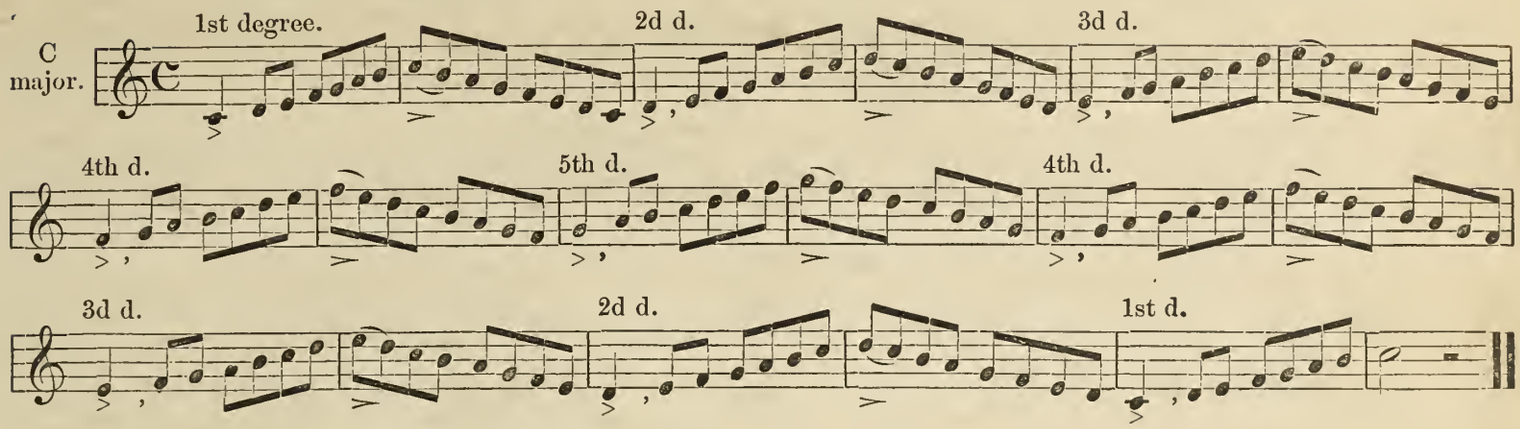


The signature of the minor mode of any key has three flats more, or three sharps less, than that of its major mode. Thus, to pass from a major key to the minor of the same name, three sharps are removed at the clef; but if the signature does not contain three sharps, then a flat is to be affixed for every sharp so wanting; the required effect being always to depress three notes one semitone.

EXAMPLE.
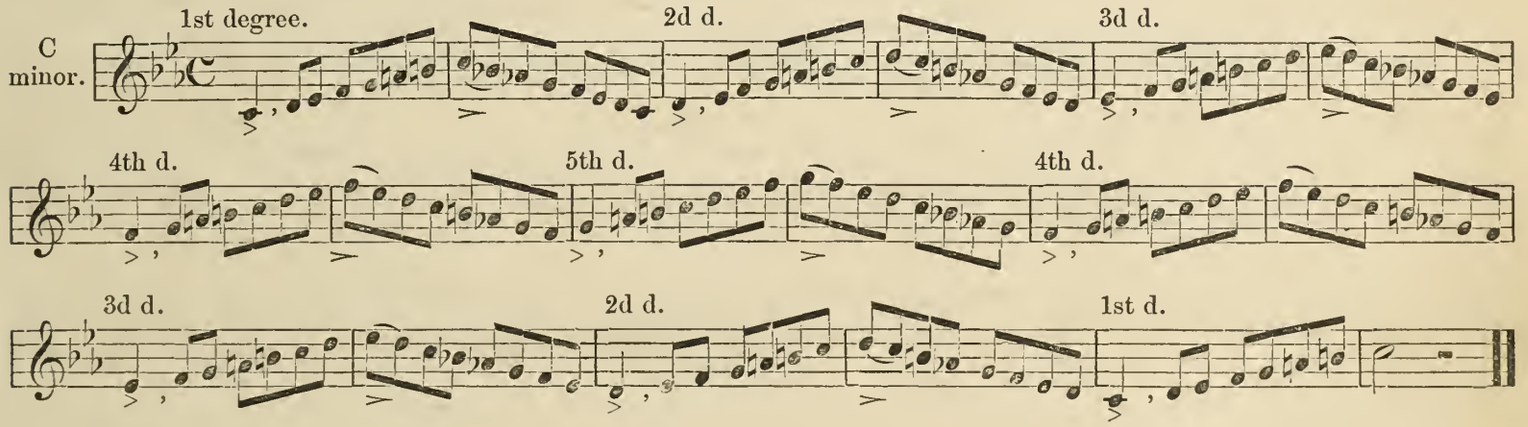
E major. E minor. A major. A minor. D major. D minor. G major. G minor. C major. C minor. F major. F minor.



Study of major and minor scales, ascending and descending, on all degrees, in the keys most in use.



Remark.—By lowering the third of any major scale a semitone, that scale becomes minor: as in ascending the sixth is always major, and the seventh the leading note. In descending they are both minor, except when the latter appears in the chord of the dominant seventh, in which case it always remains major.



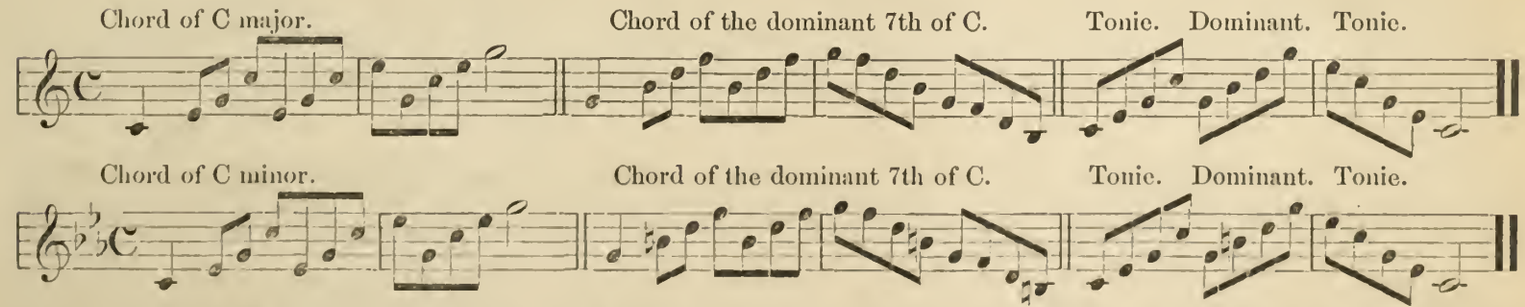
OF PERFECT CHORDS, MAJOR AND MINOR.

Perfect chords, whether major or minor, are composed of three tones or intervals, which are, in all the keys, the first or prime, the third, and the fifth; which are also termed the tonic, mediant, and dominant. A chord is major when its tonic and mediant include two tones; and the mediant need only be depressed a semitone to make the chord minor.
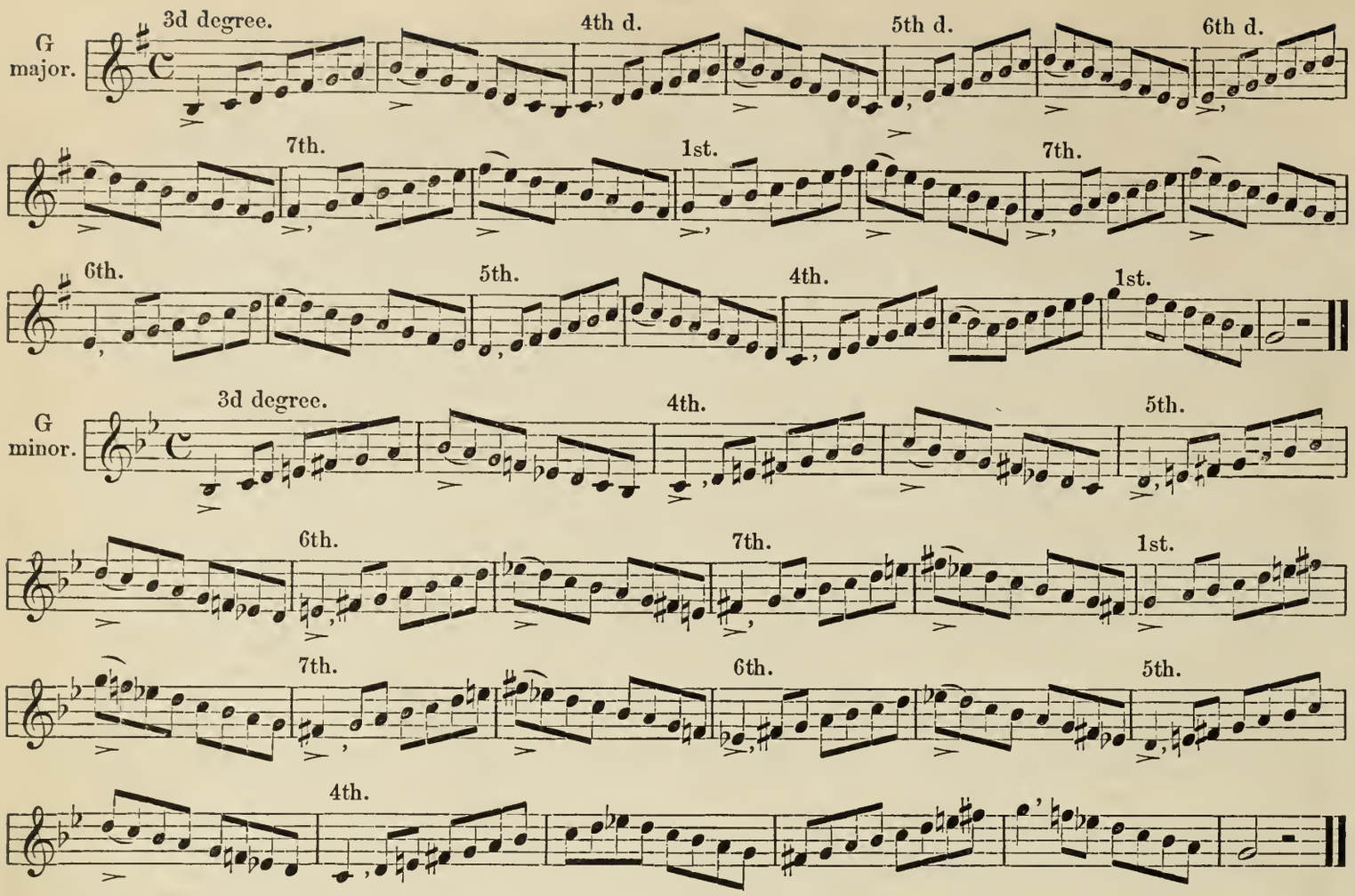
CHORDS OF THE DOMINANT SEVENTH.

These are composed of four notes: namely, the dominant or fifth of the scale, to which are added a major third, perfect fifth, and finally a minor seventh (all reckoned from the dominant). Thus, when the key is C, major or minor, the chord of the tonic is C, E, and G: and the chord of the dominant seventh is G, B, D, and F. This is the same in all the keys.

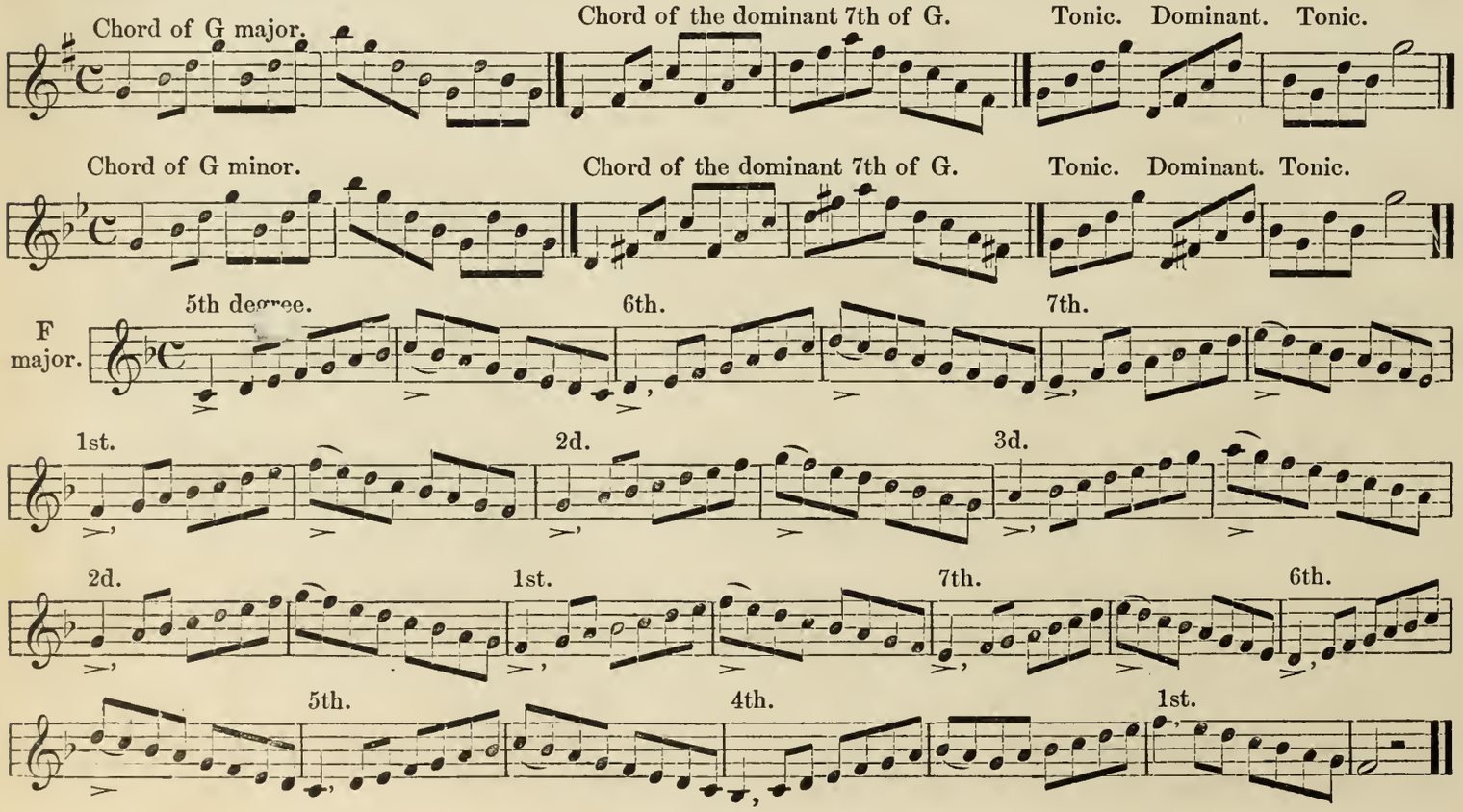
Exercises on the perfect chords, major and minor, with the chord of the corresponding dominant 7th.
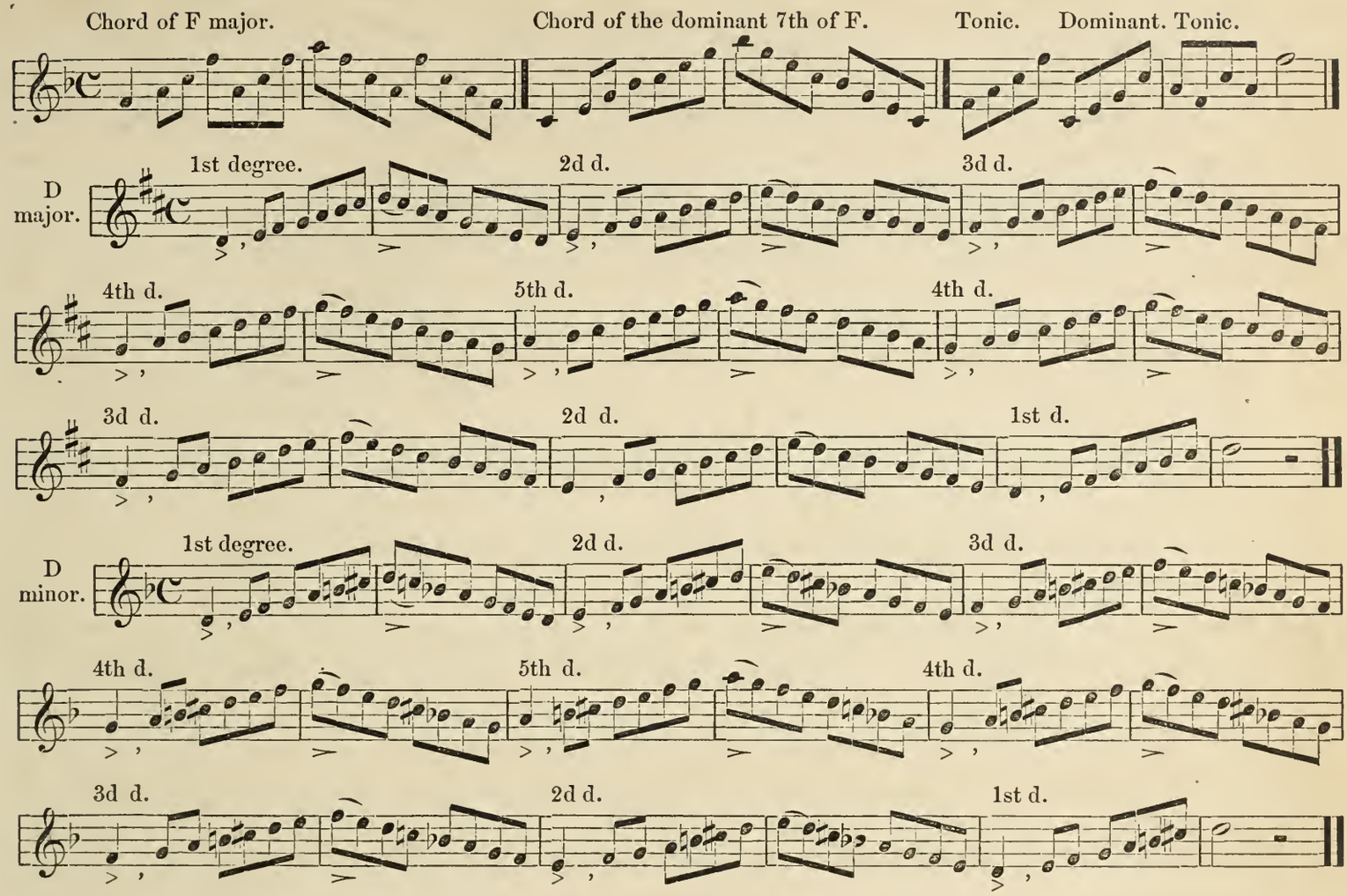


It may be seen by the above exercises, that a major scale becomes minor by depressing its third a semitone; and that the chord of the dominant seventh is the same in both modes.



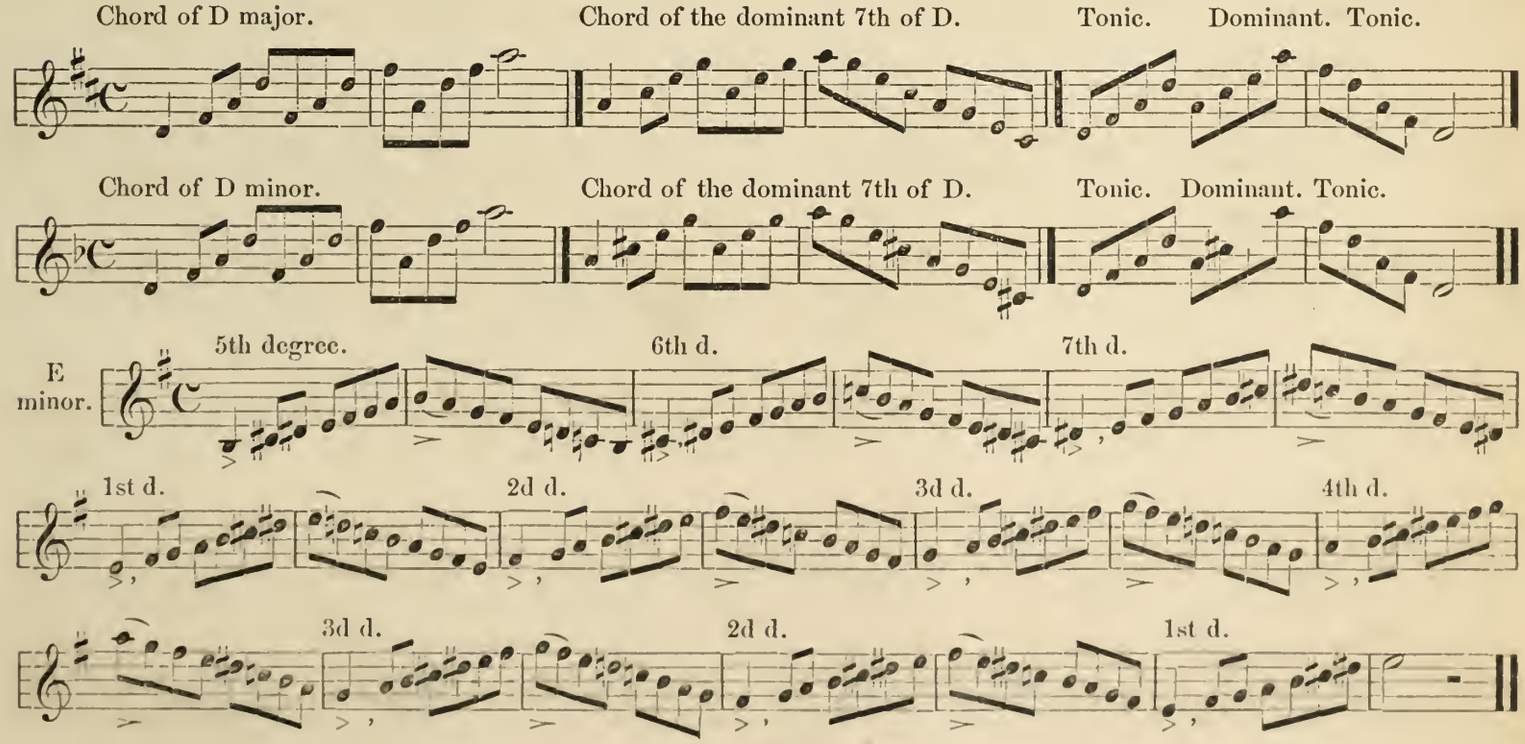
Exercises on the perfect chord of G, major and minor, with the chord of the corresponding dominant 7th.



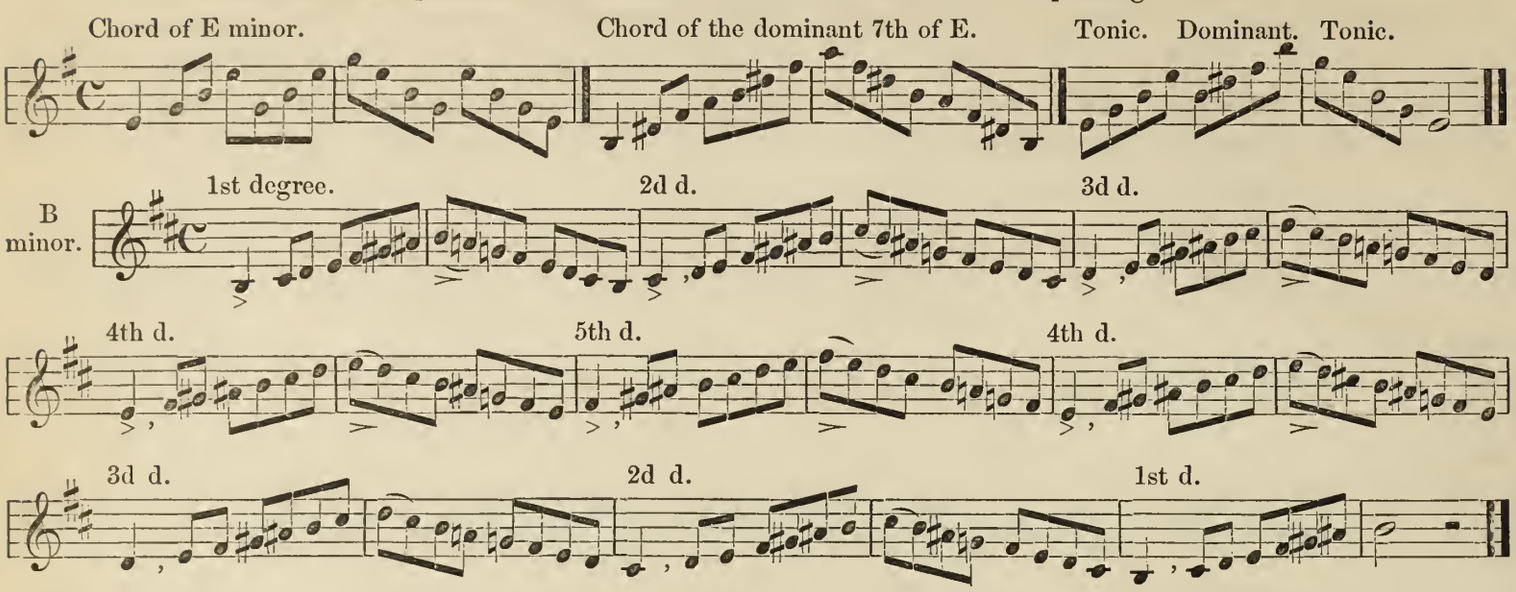
EXERCISES on the perfect chord of F major, with the chord of the corresponding dominant 7th.



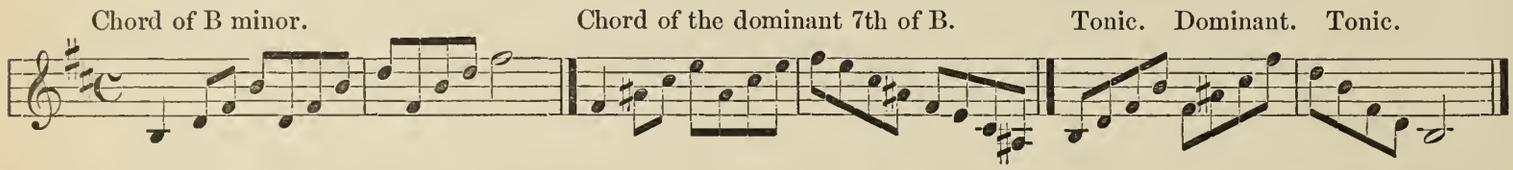
EXERCISES on the perfect chords of D, major and minor, with the chord of the corresponding dominant 7th.



EXERCISES on the perfect chord of E minor, with the chord of the corresponding dominant 7th.



EXERCISES on the perfect chords of B minor, with the chord of the corresponding dominant 7th.

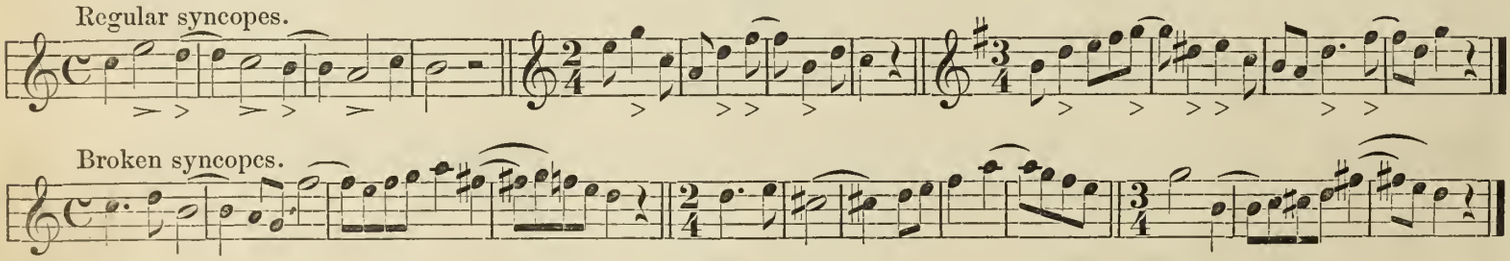


STUDY OF SYNCOPATED NOTES.

By the term "syncopated note" is understood a note whose duration is divided equally between the unaccented or light part of one measure and the accented or emphasized part of another; also, any note beginning on a soft beat and prolonged so as to include any part of the following stronger beat. Thus, two notes on the same degree, separated only by a bar and united by a tie (⁀), form one syncopated note. The syncope can take place either on two adjacent beats of the same measure, or on the last and first beats of two adjacent measures.

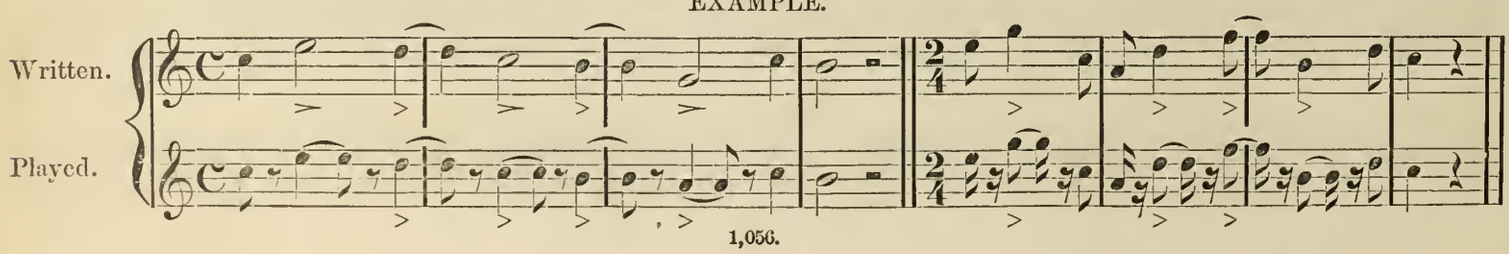
There are two kinds of syncopes, the regular and the broken. The regular syncope is either a single note, or two notes of equal value (on the same degree) tied together. The two notes forming the broken syncope are of *unequal* value.

EXAMPLES.
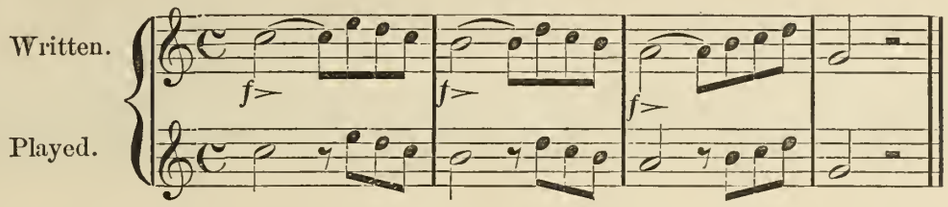


In executing syncopes, each note should be somewhat accented, particularly in quick movements (where they may be better shaded), except when the syncope is the final note. The syncope should always be separated from the preceding note (as if by a rest), but not from the following note.

EXAMPLE.



It may be seen by this example, that the syncopated note should be accented above either the preceding or the following note. Breath should only be taken after having struck the note which precedes the syncope (that note being shortened for the purpose), and not on the ending note; except in accenting a syncope of long duration, when its final note may be considered as a rest, and breath taken again before attacking the following notes. Otherwise, if the sound were carried fully to the end of the last note under the tie, there would not be vigor enough left for the following notes.
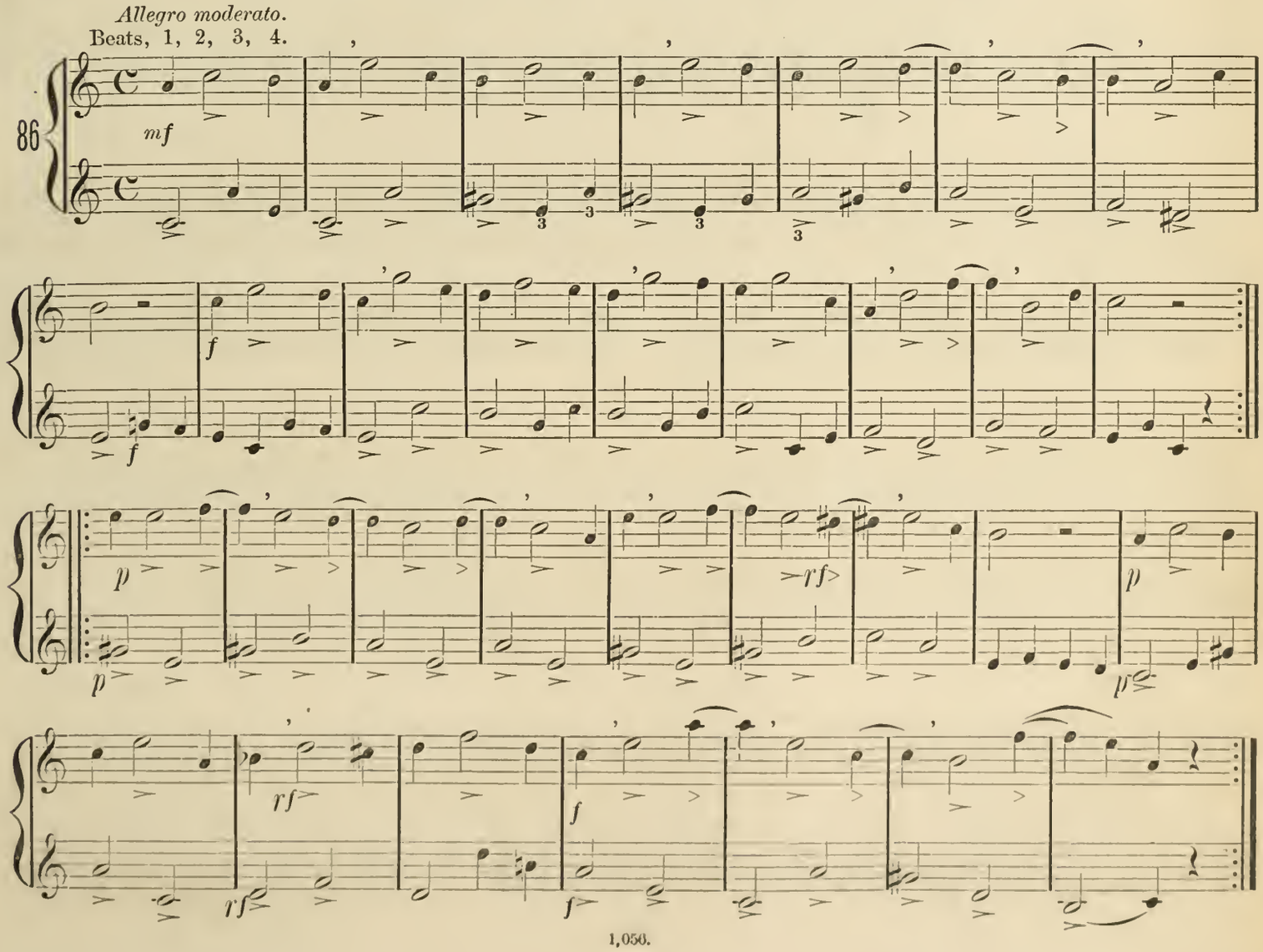
EXAMPLE.



The object, then, is to take a half-breath at such syncopated notes: if, on the contrary, they are sustained to their full value, the rhythm will not be felt sufficiently.

NOTE:—The teacher should now alternate with the pupil, in the practice of the following lessons, in order to familiarize him with the second (accompaniment) part.

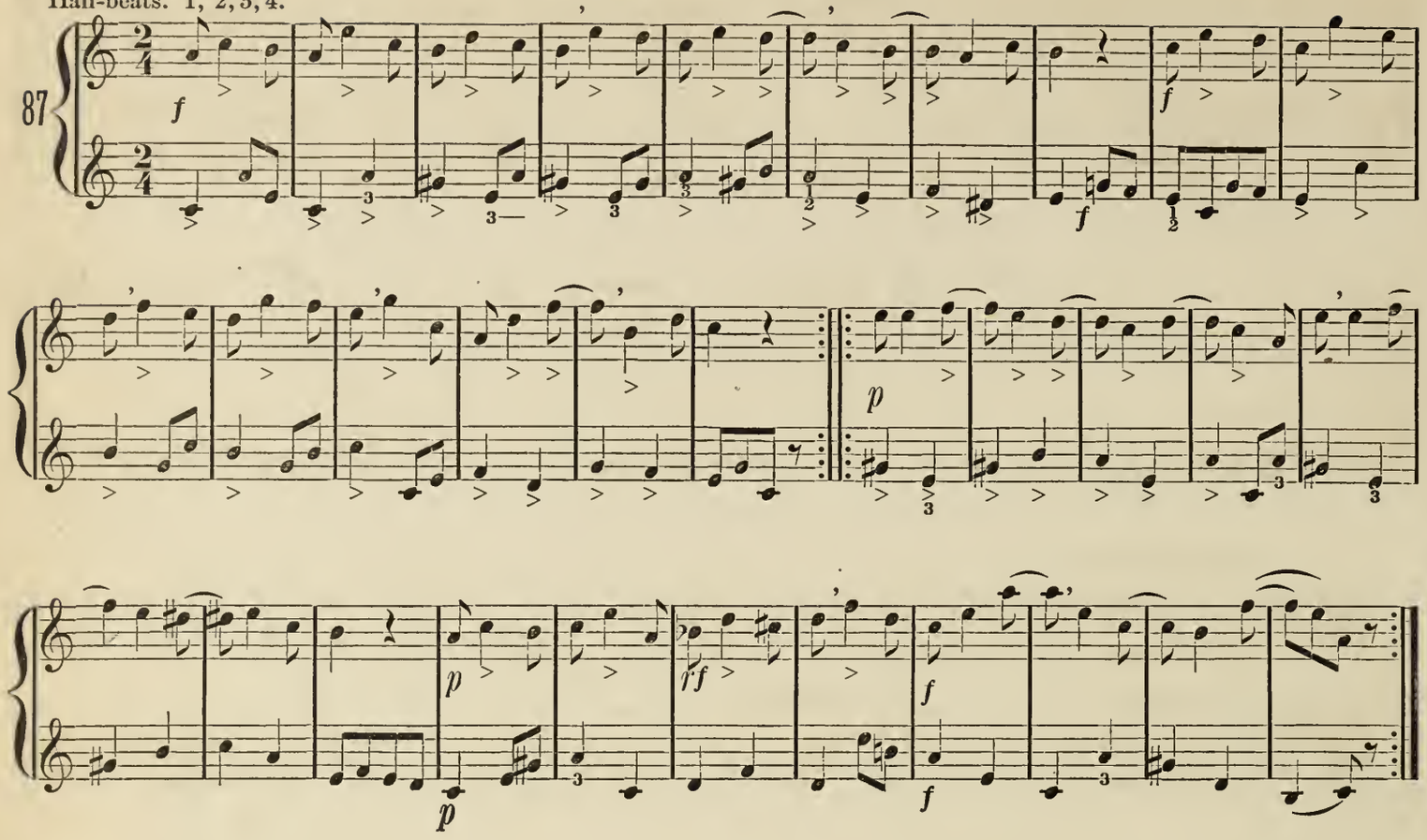
FIRST LESSON on regular syncopations, in various rhythms of simple measures.



Allegretto.
Half-beats. 1, 2, 3, 4.

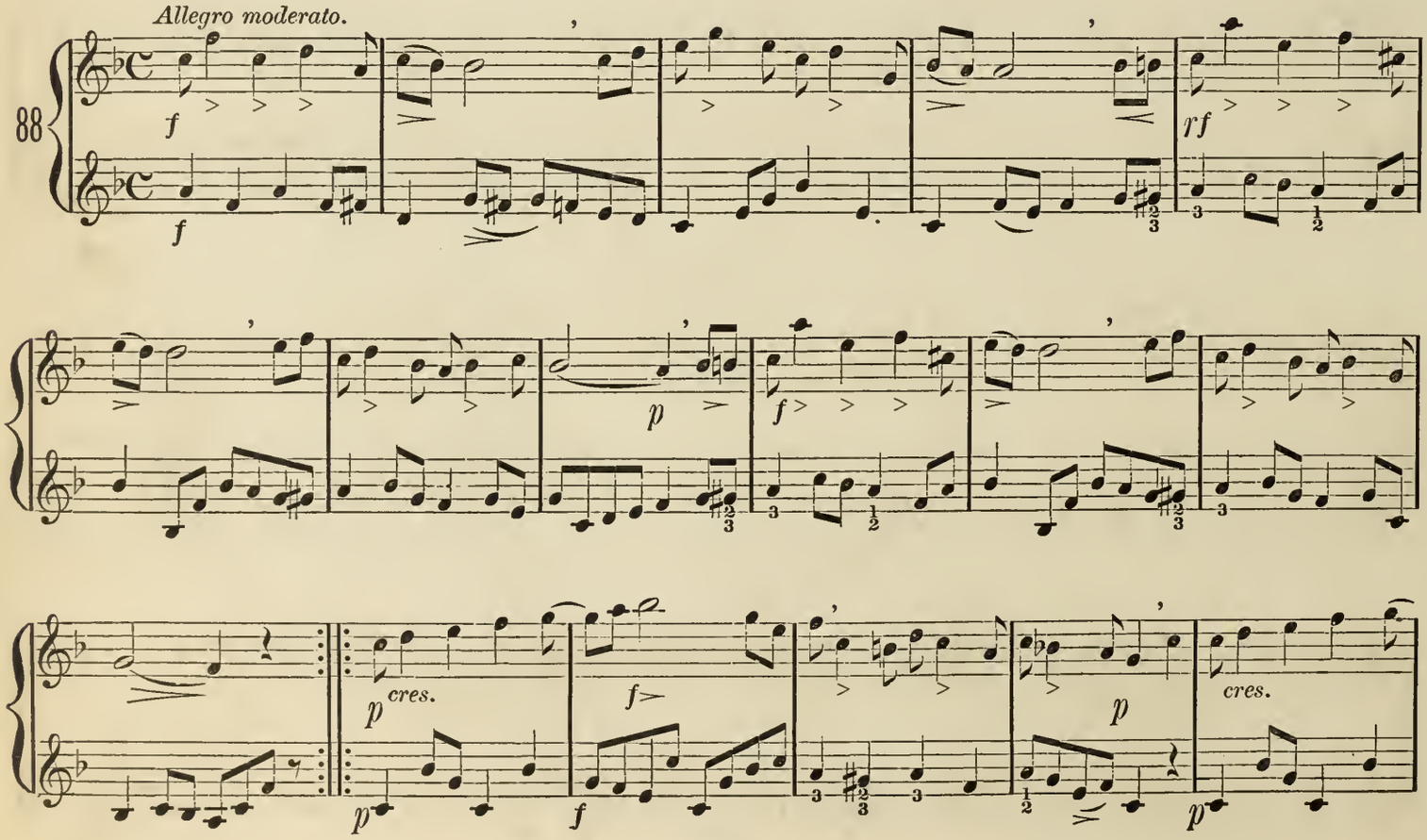
Same lesson put in two-four time.
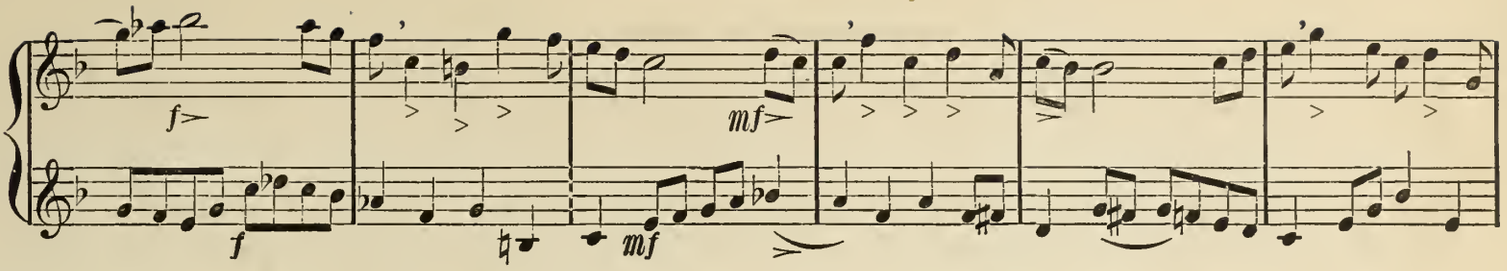
87
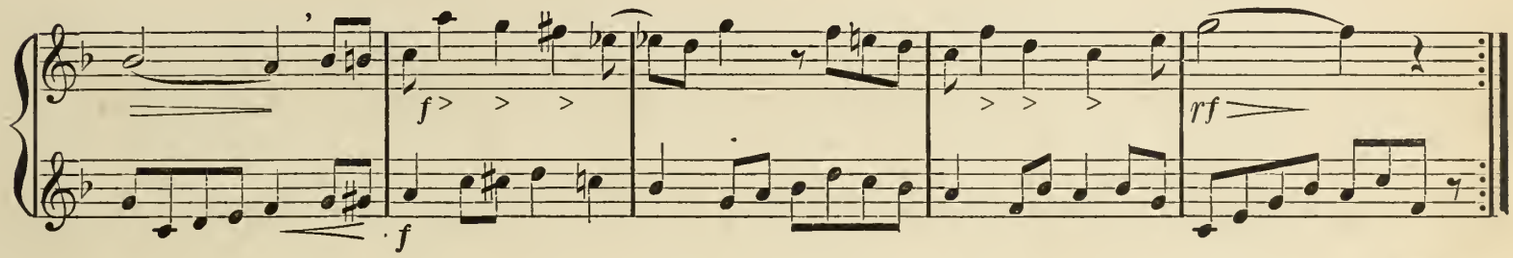


Allegro moderato.

88
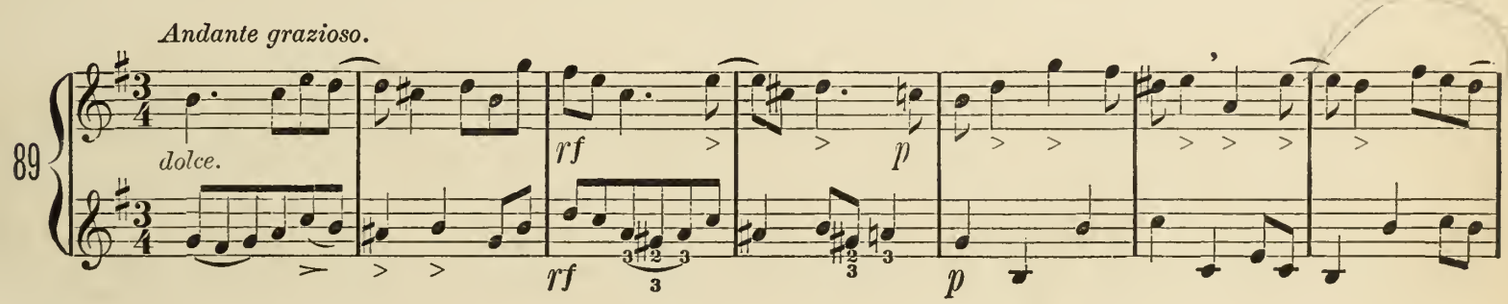


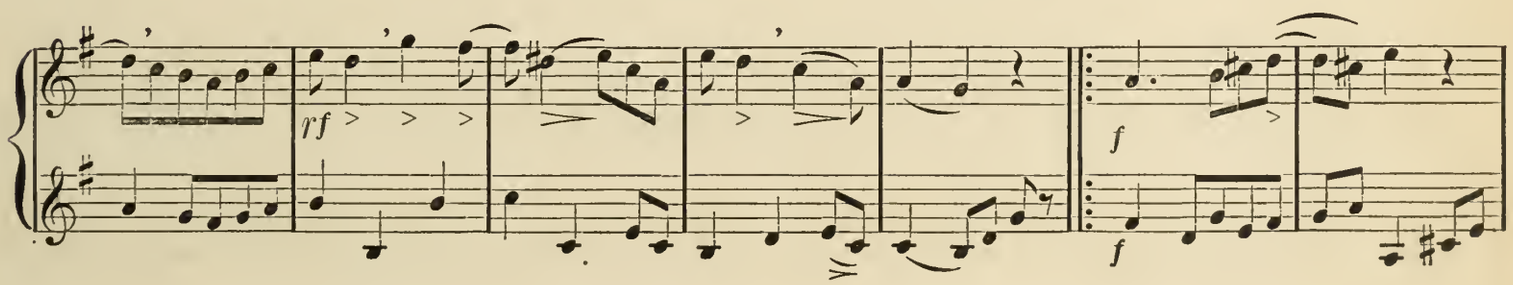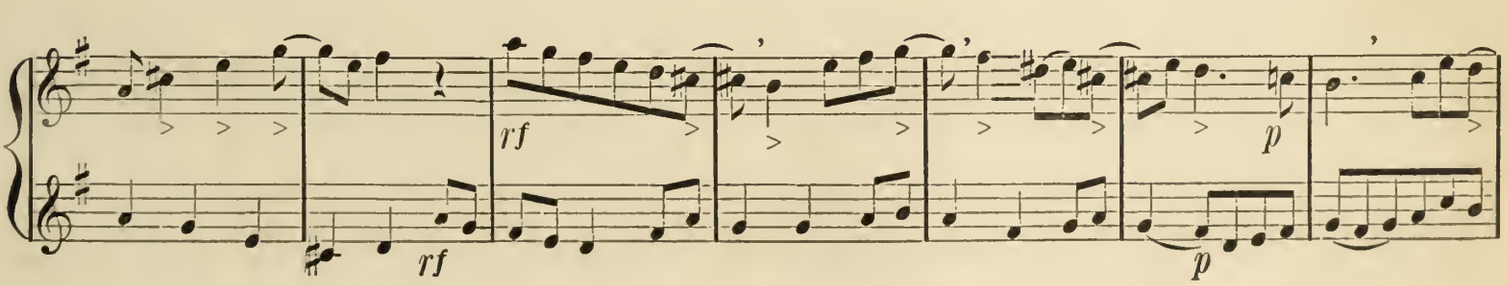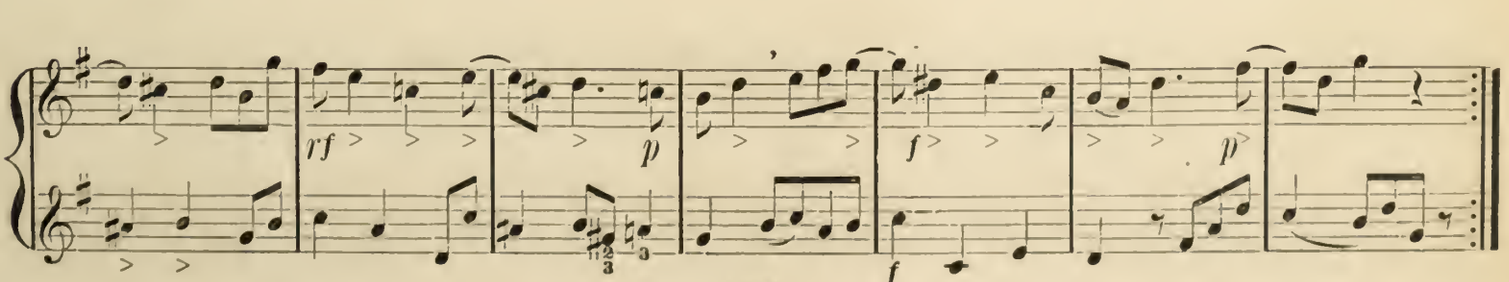




Andante grazioso.

89

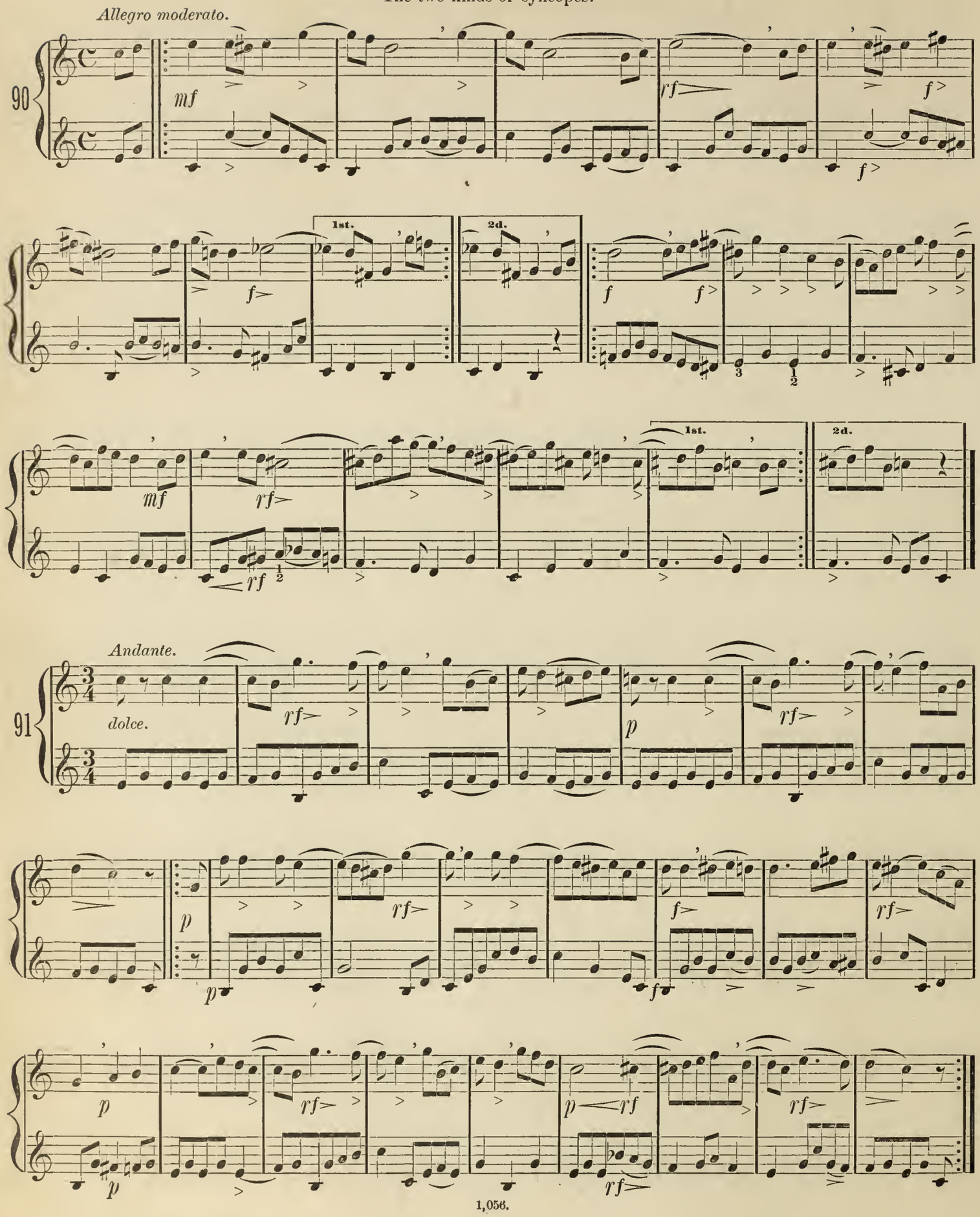






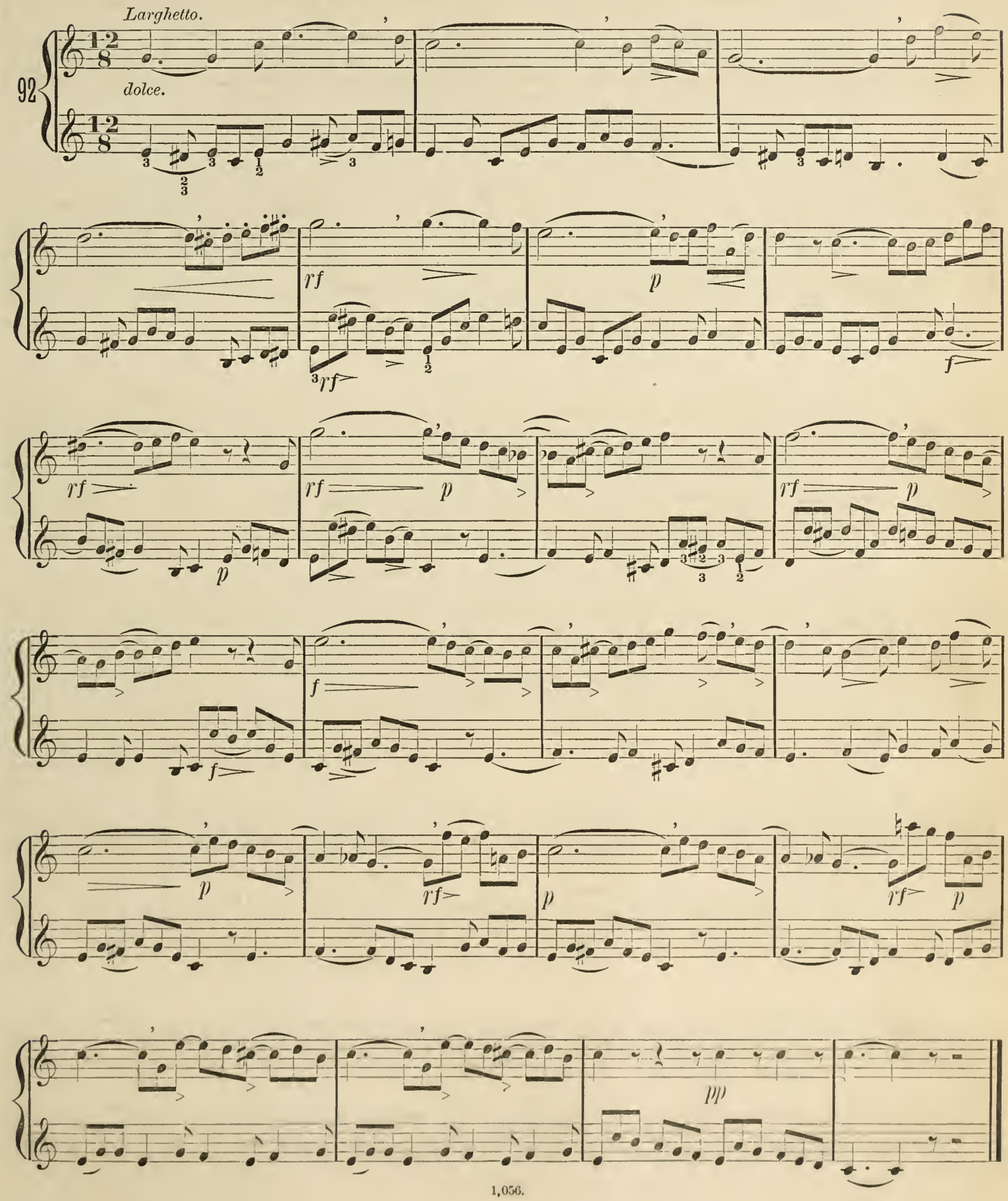


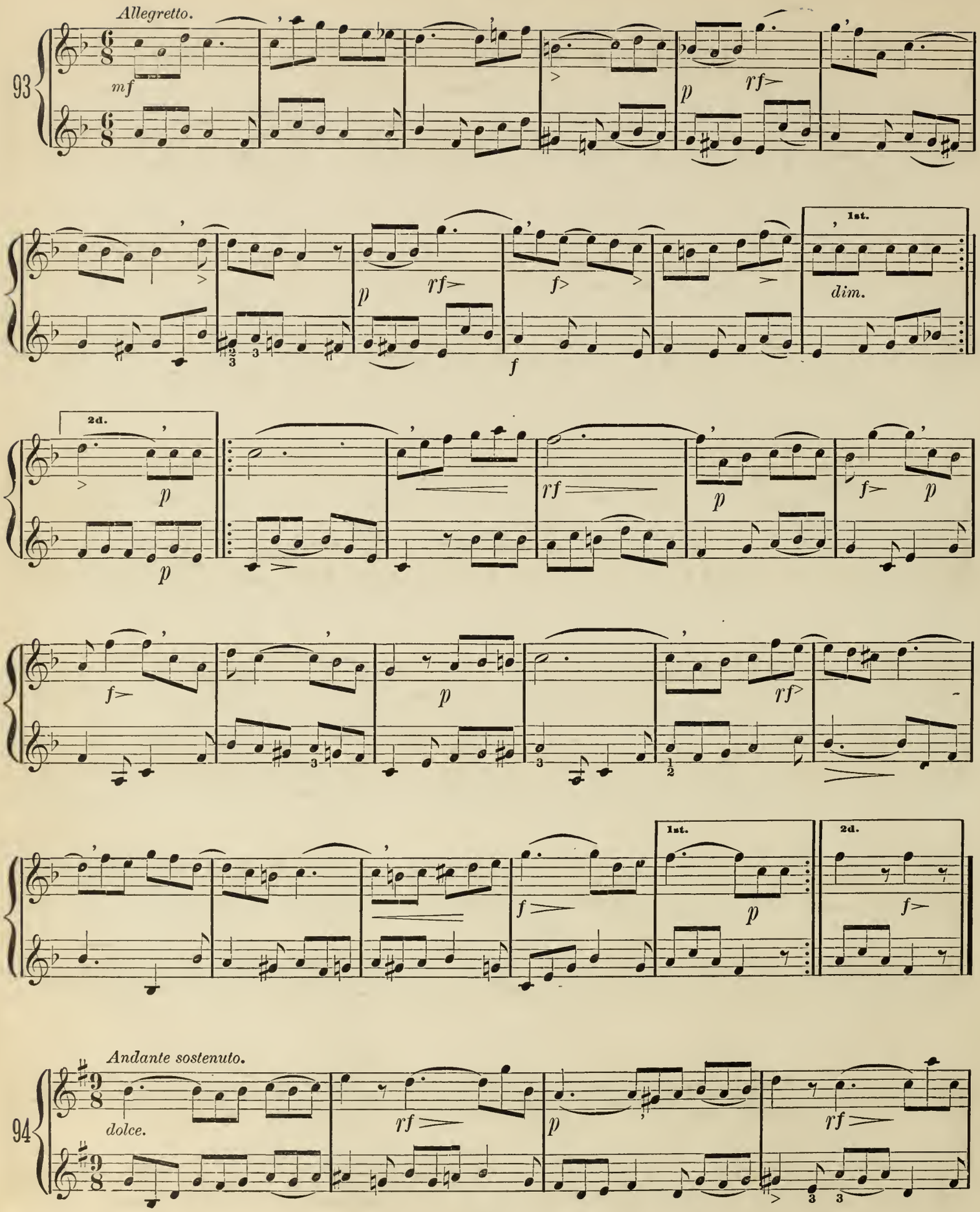
The two kinds of syncopes.

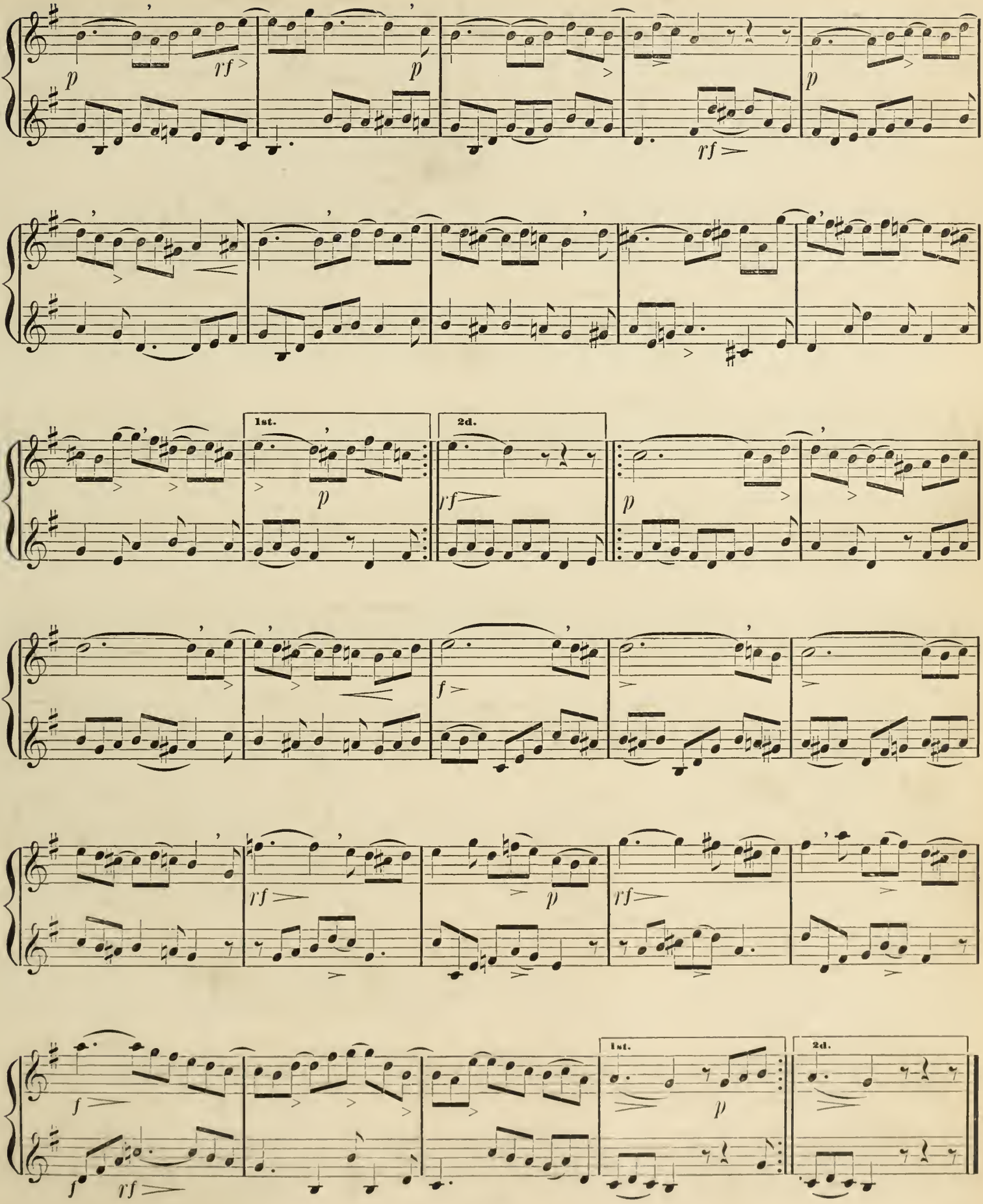


FIRST LESSON on the syncope in compound measures.

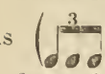
(For exact measurement of syncopes in compound measures, the time should be marked in third-beats.)




Allegretto.
93
mf
p
rf
1st.
dim.
f
2d.
rf
1st.
2d.
Andante sostenuto.
94
dolce.


1st.
2d.
1st.
2d.

TRIPLETS.
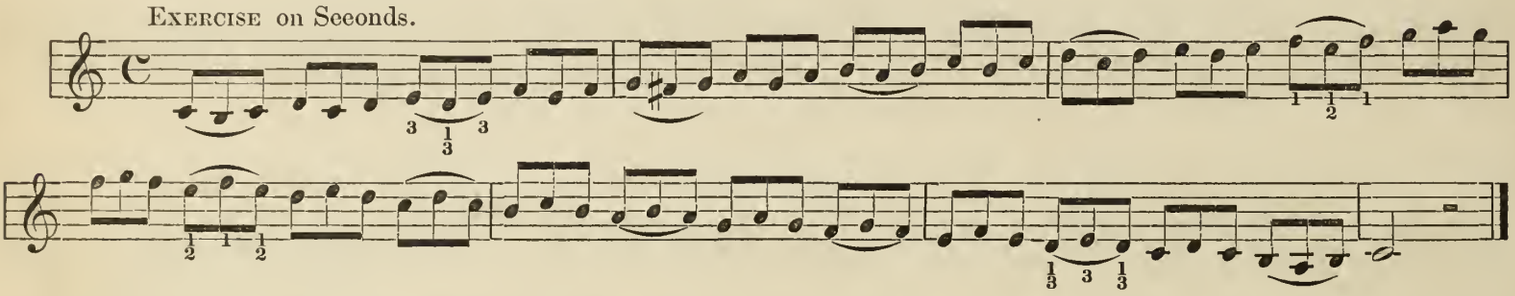
Three notes of equal value, which are performed in the time of two of the same denomination and figure, as three eighths  in the time of two eighths  , are called triplets. Notes grouped in triplets are ordinarily surmounted by the figure 3, and this shows that the three are to be rendered in the time of two, without retarding the measure.

Remark.—Triplets of eighth-notes occur only in simple measures.
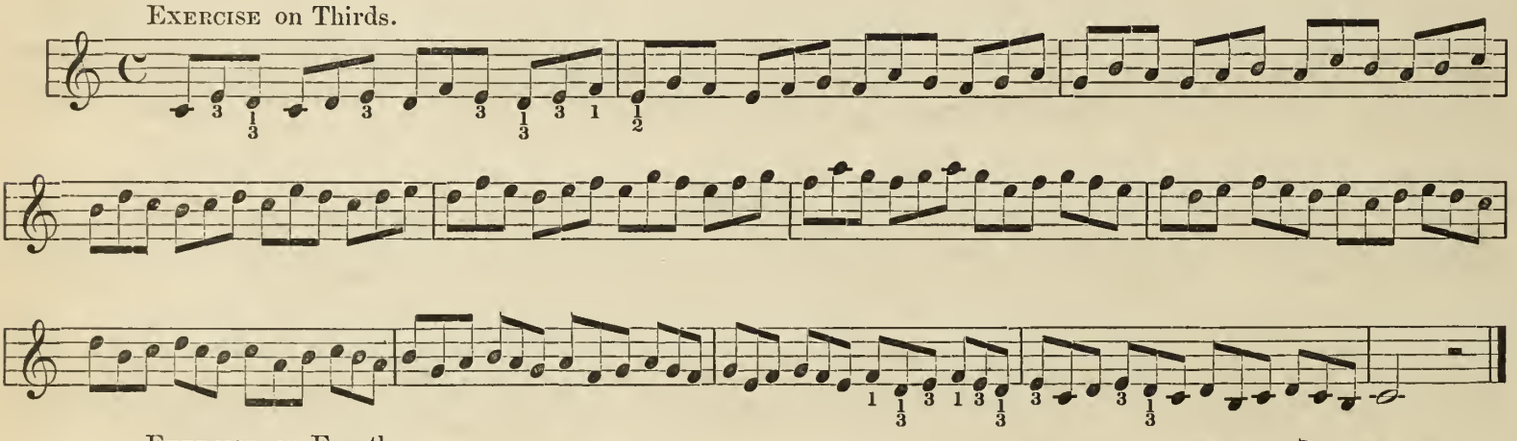
EXERCISES IN TRIPLETS, ON DIFFERENT INTERVALS OF THE SCALE.

That the pupil may acquire suppleness in the fingers, and lightness in articulation or tonguing, it is deemed advisable to insert at this stage the following series of exercises, which, if practised with care, will, it is hoped, fulfill the end proposed. They should be played slowly at first; then repeated, gradually increasing the rapidity of the movement, till perfect.
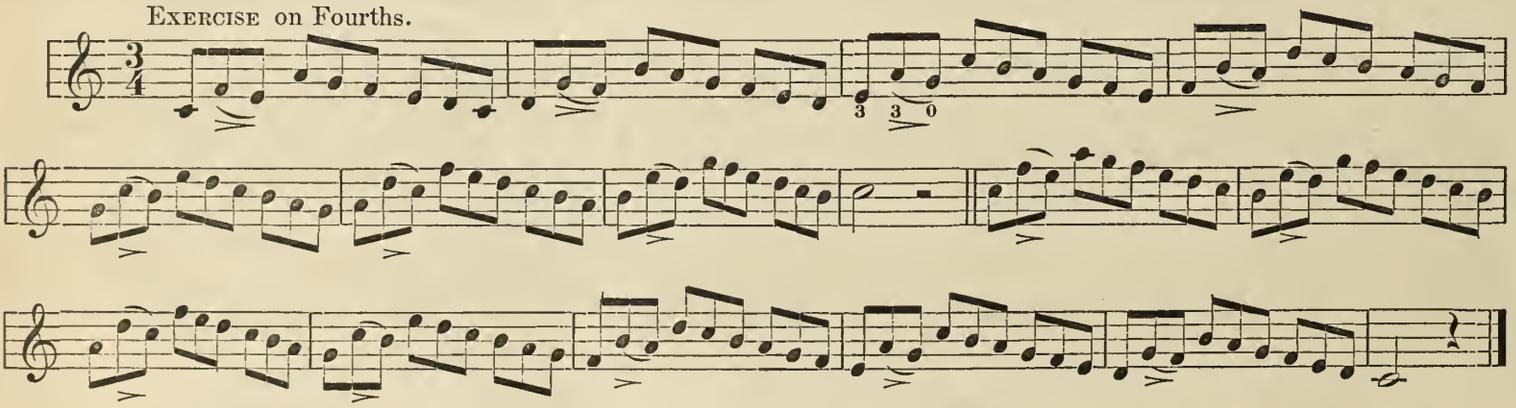
Exercise on Seconds.
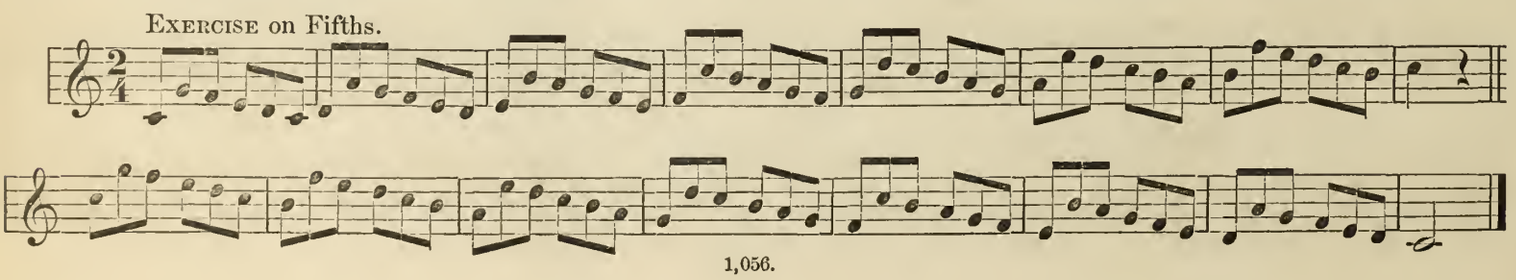


Exercise on Thirds.



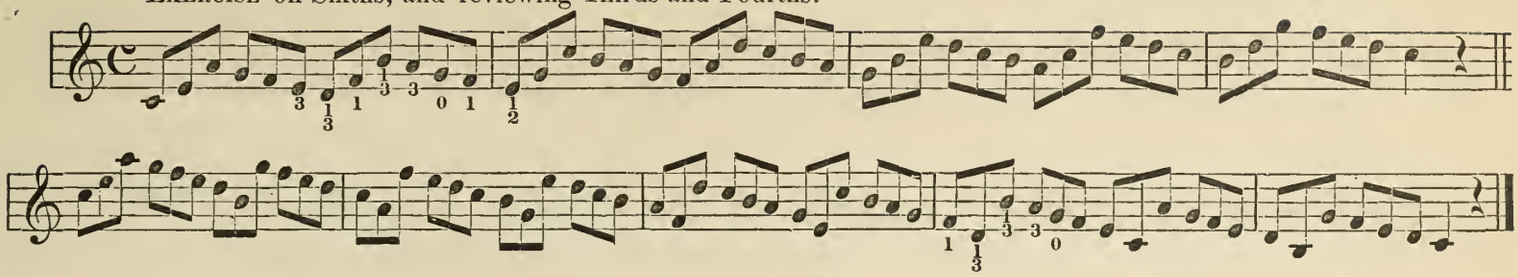
Exercise on Fourths.
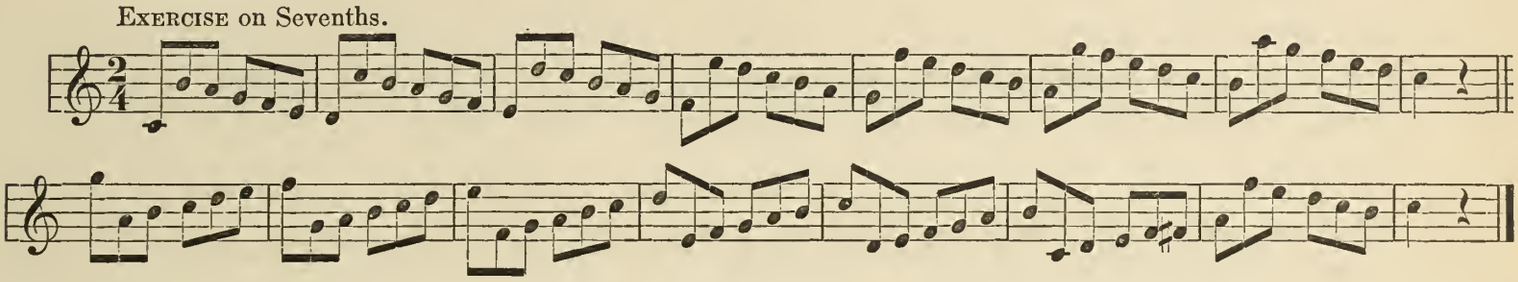


Exercise on Fifths.
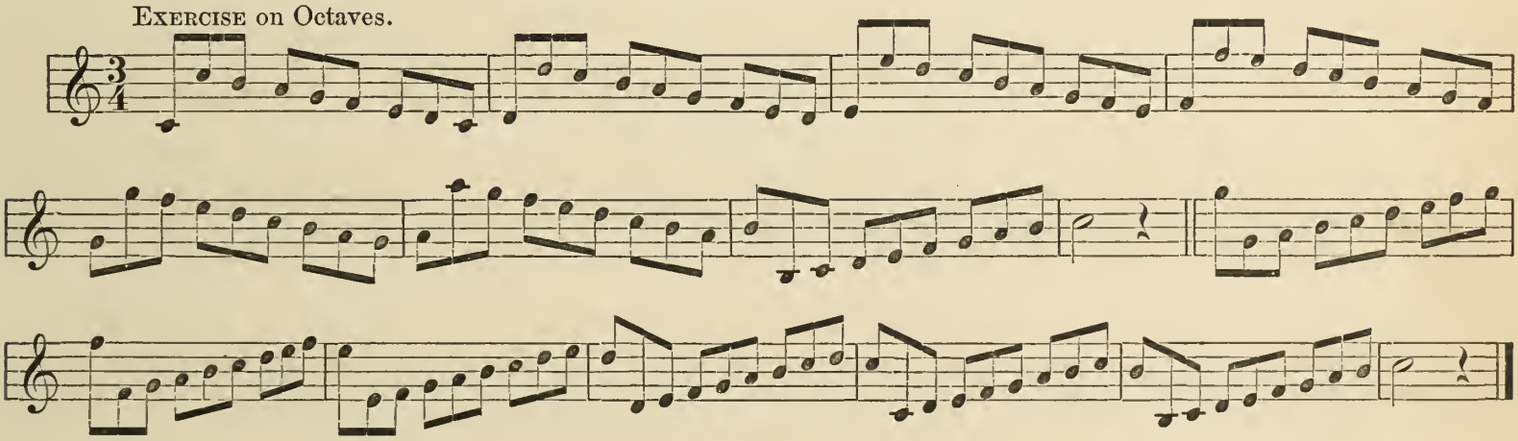


EXERCISE on Sixths, and reviewing Thirds and Fourths.
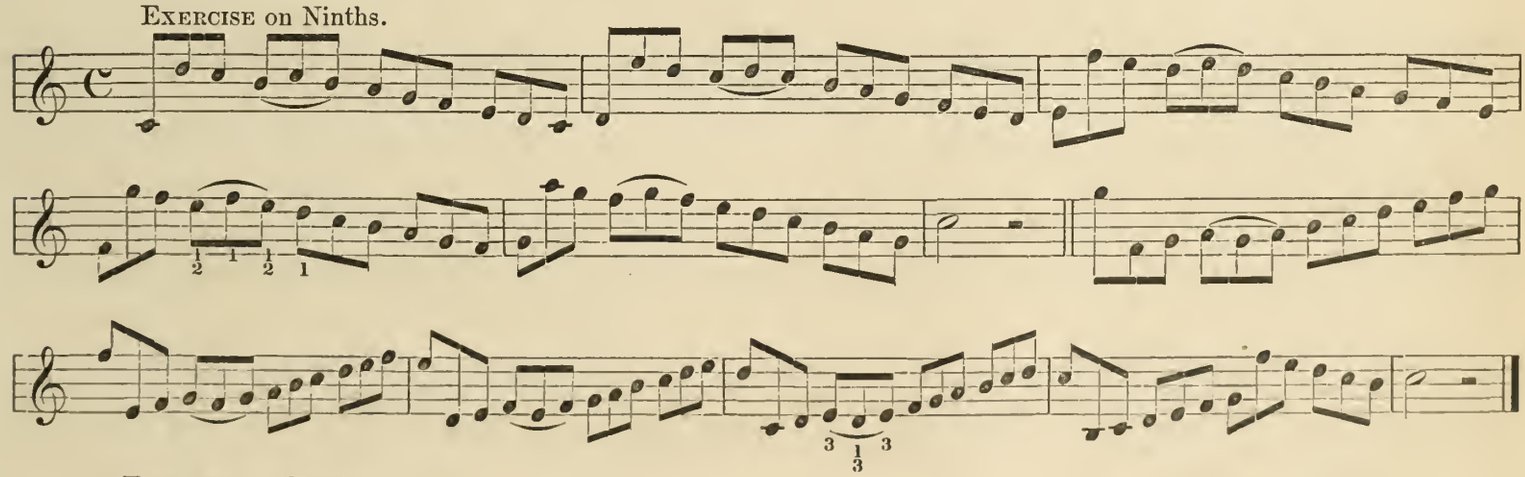


EXERCISE on Sevenths.
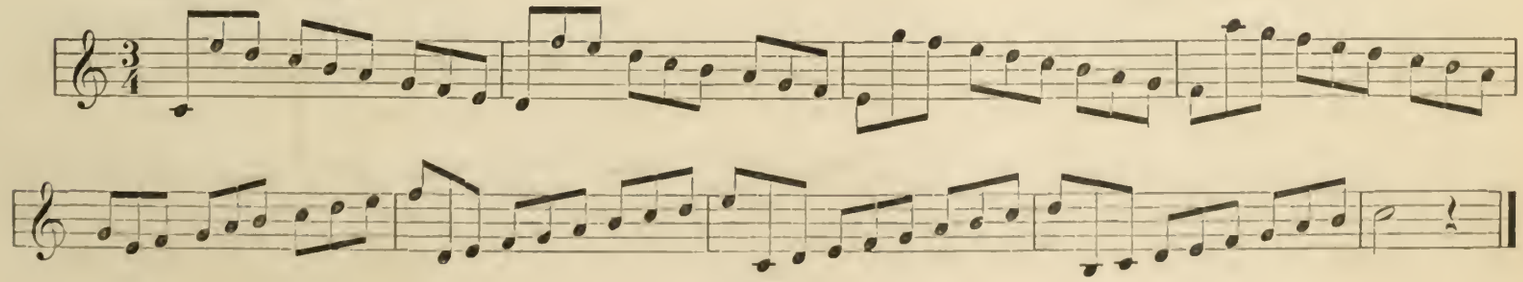


EXERCISE on Octaves.
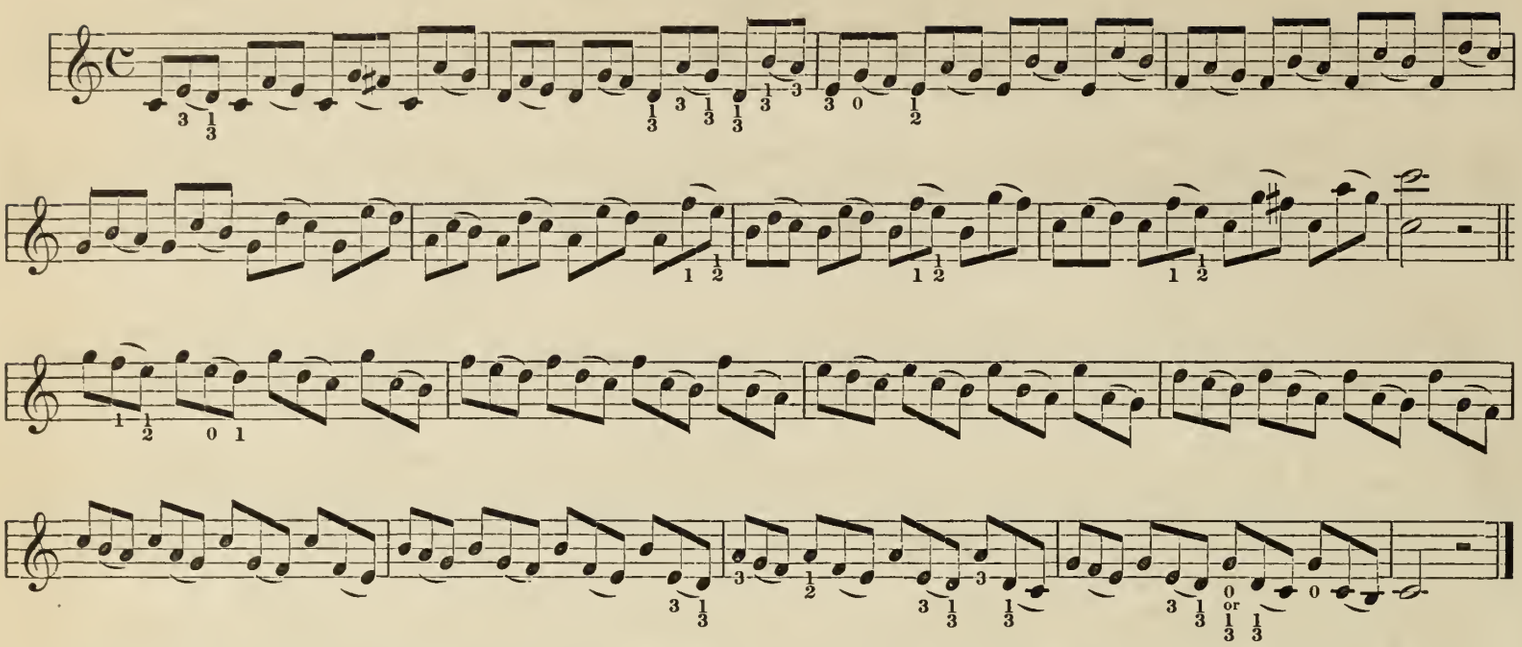


EXERCISE on Ninths.



EXERCISE on Tenths.



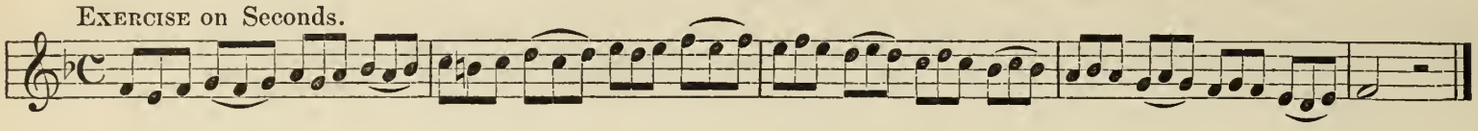
Exercise reviewing Seconds, Thirds, Fourths, Fifths and Sixths.
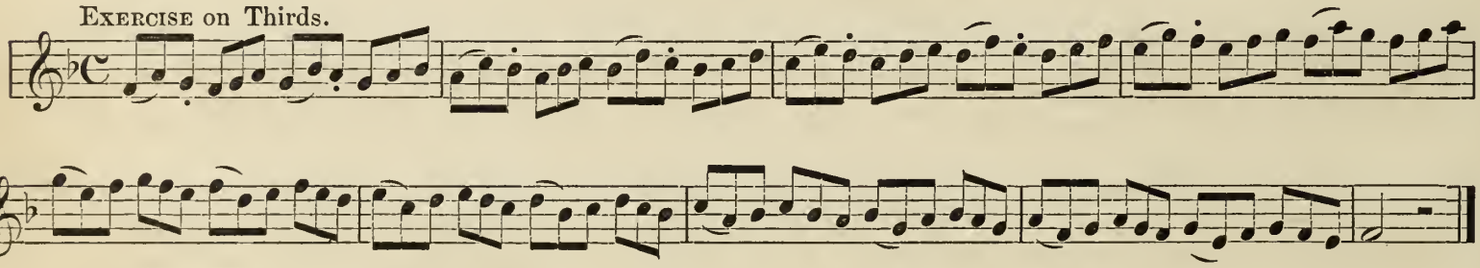


Observation.—The preceding exercises are all in the key of C; the following are triplets on the different

INTERVALS IN THE KEY OF F.
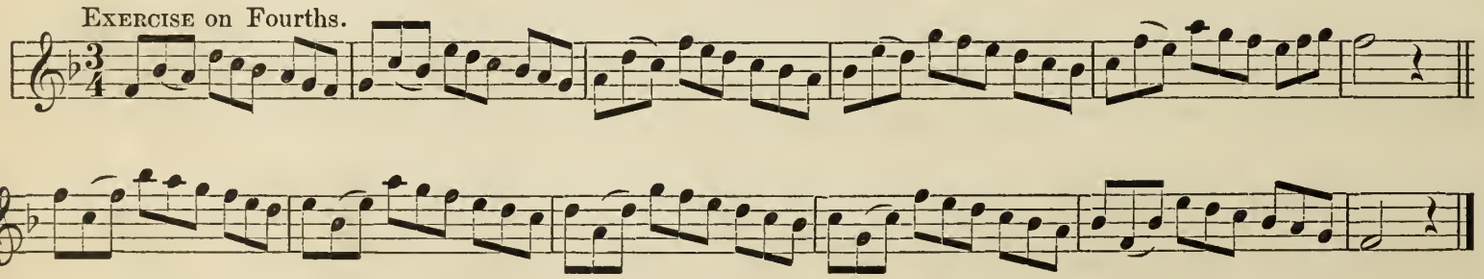
Exercise on Seconds.
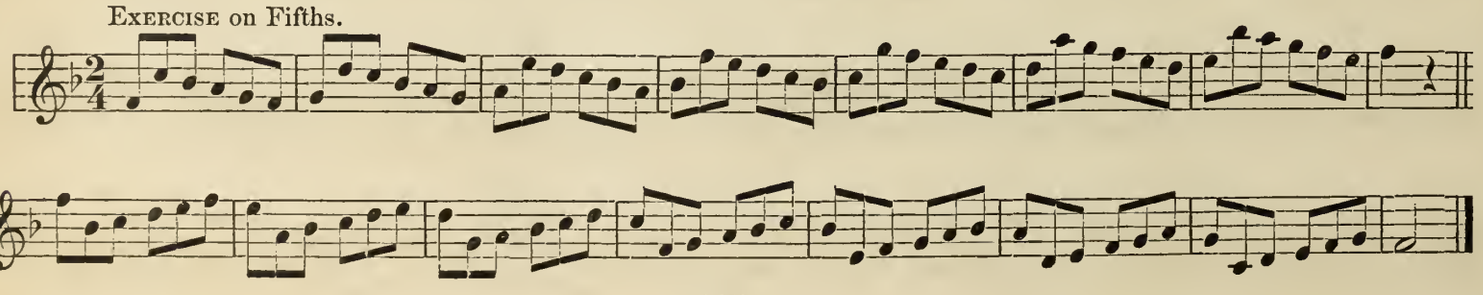


Exercise on Thirds.
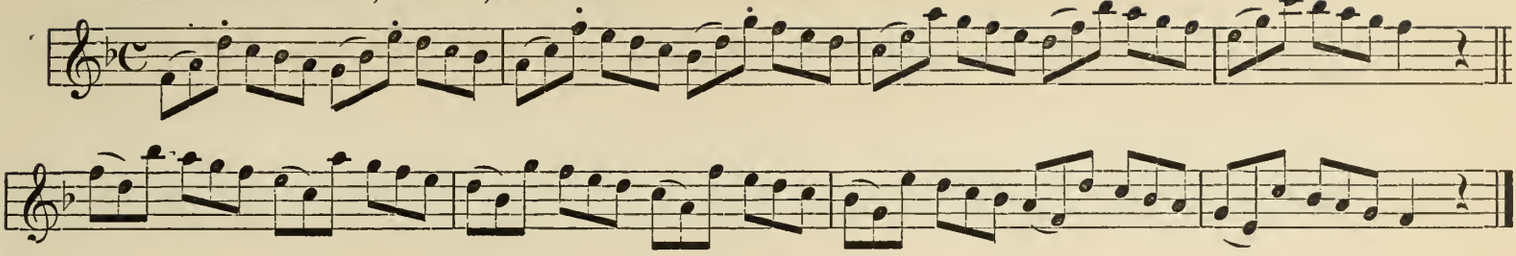


Exercise on Fourths.
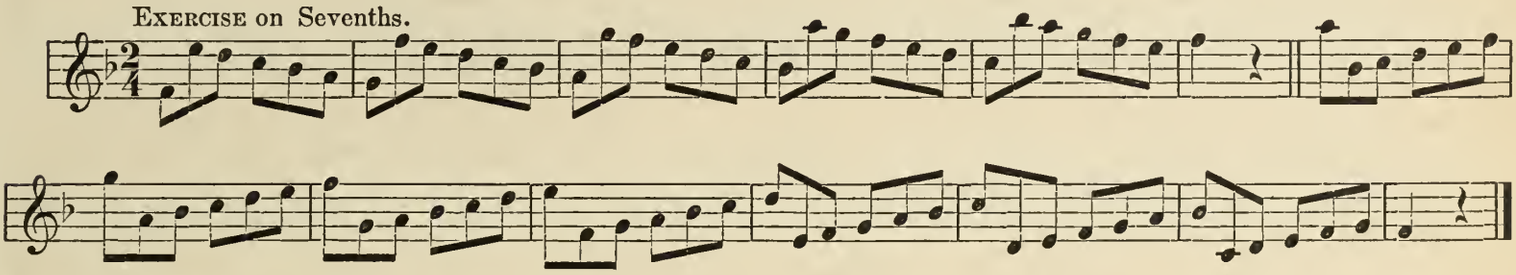


Exercise on Fifths.
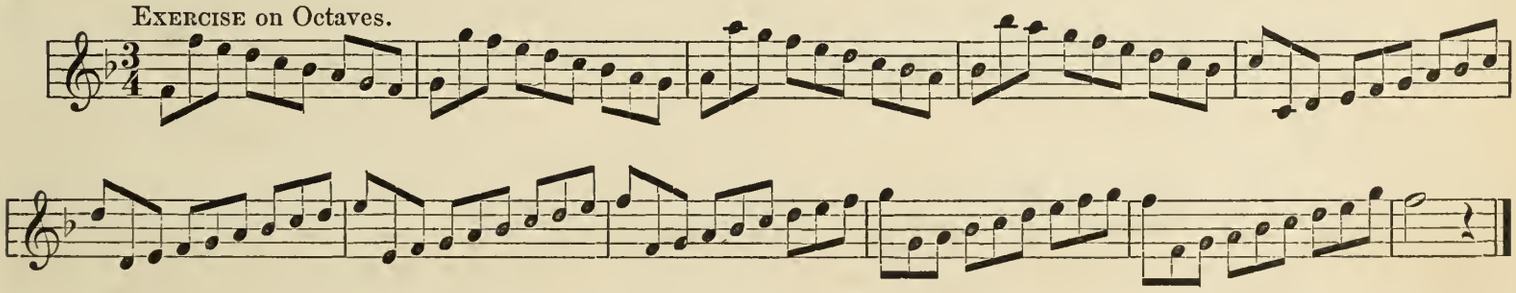


Exercise on Sixths, Fourths, and Thirds.



Exercise on Sevenths.

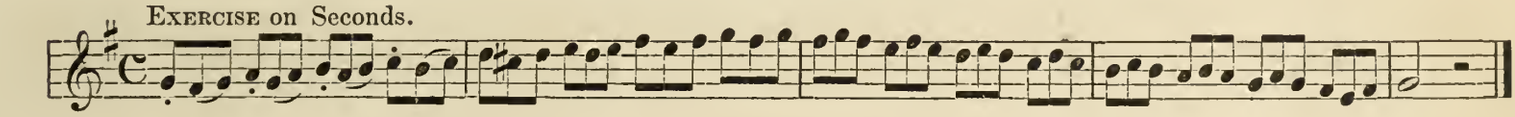


Exercise on Octaves.
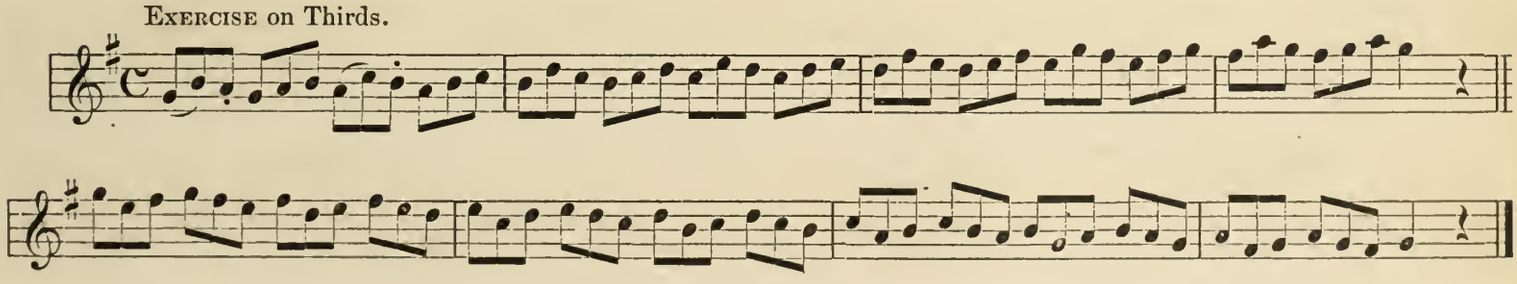


INTERVALS IN THE KEY OF G.
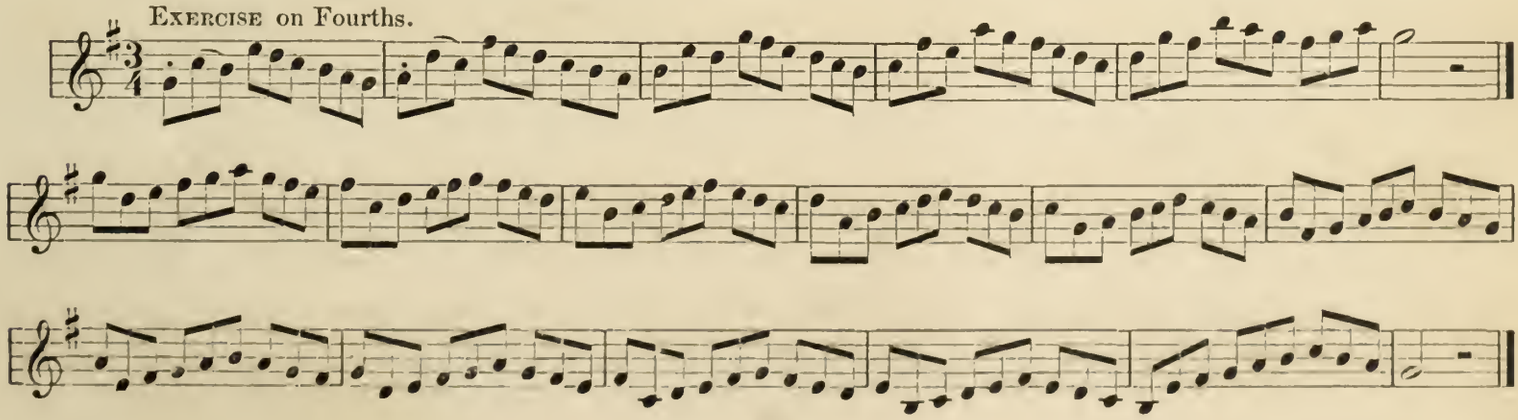
Exercise on Seconds.



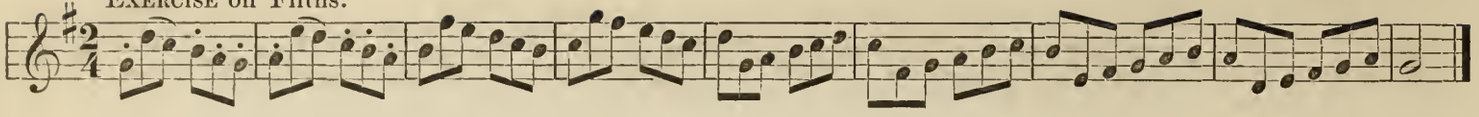
Exercise on Thirds.
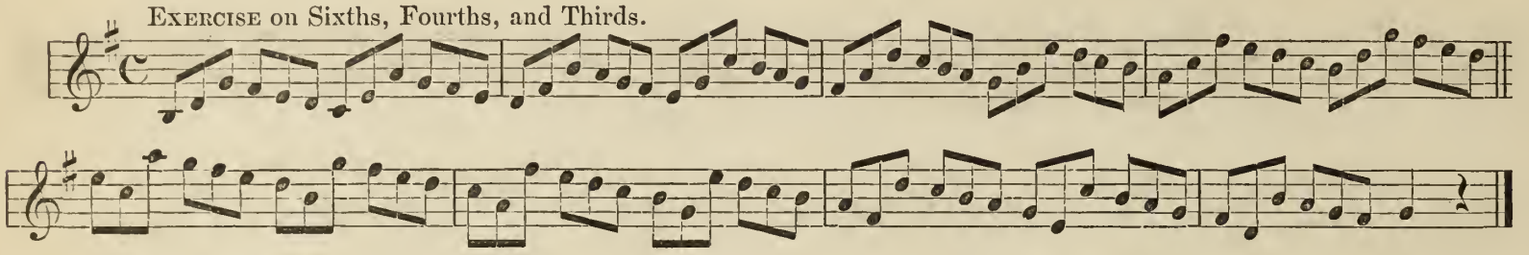


Exercise on Fourths.
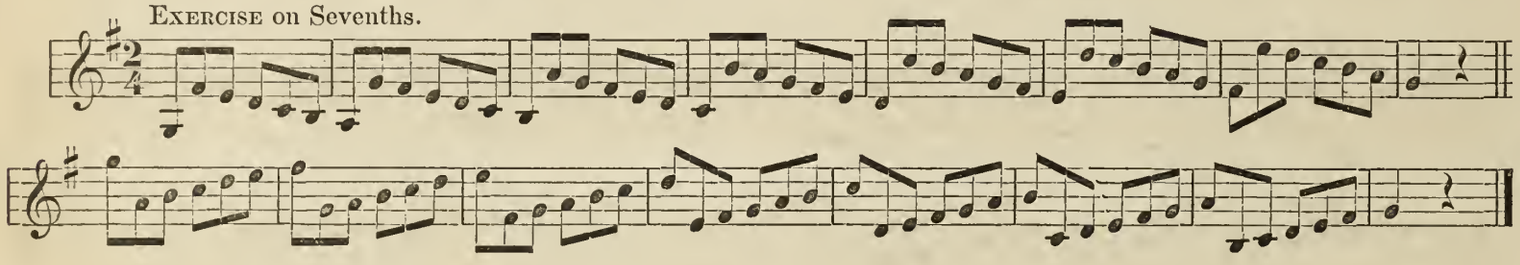


Exercise on Fifths.
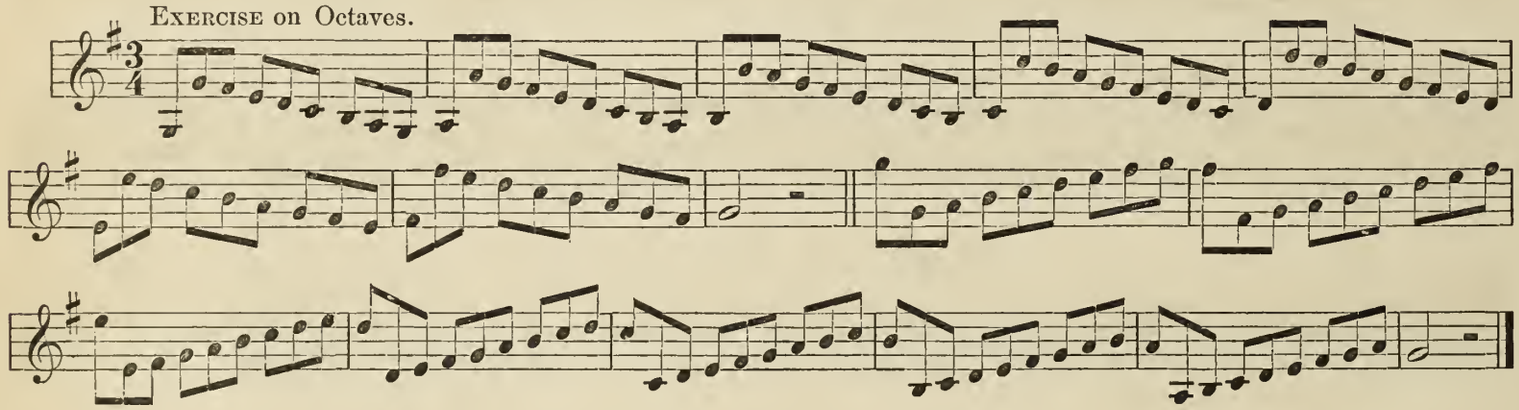


Exercise on Sixths, Fourths, and Thirds.



Exercise on Sevenths.
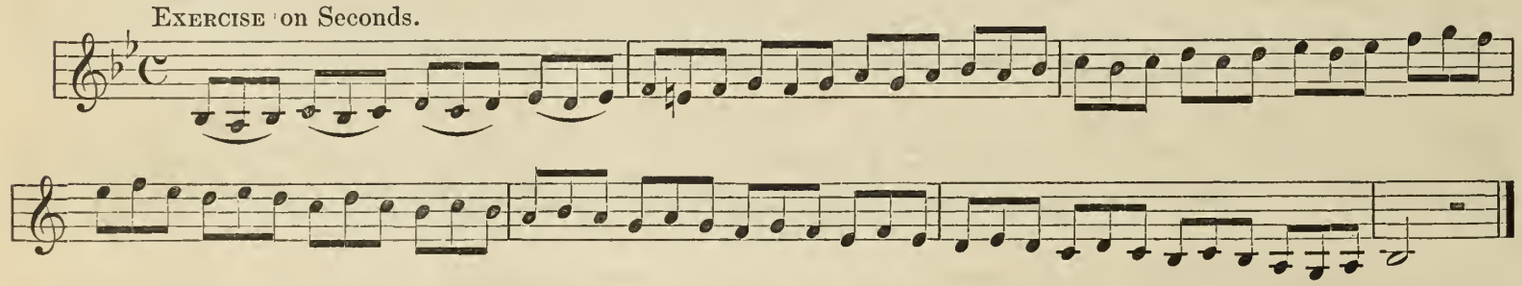


Exercise on Octaves.

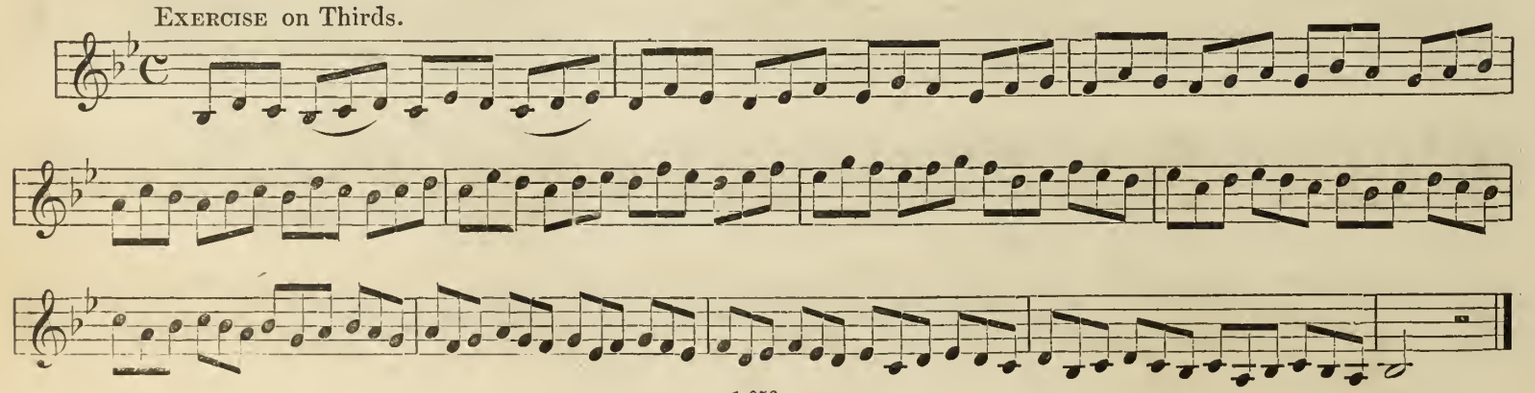


INTERVALS IN THE KEY OF B♭.

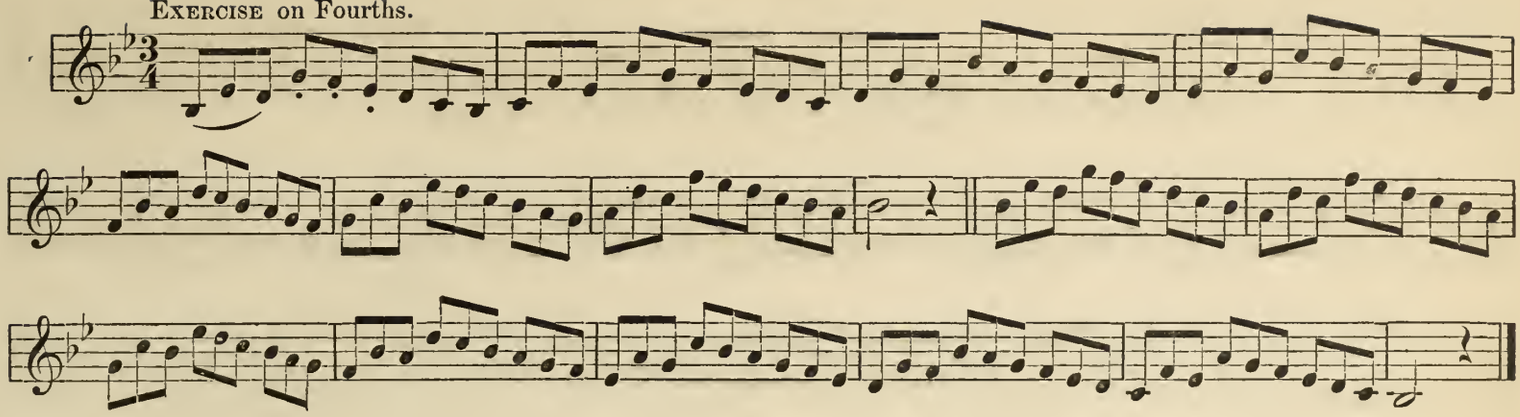
Exercise on Seconds.
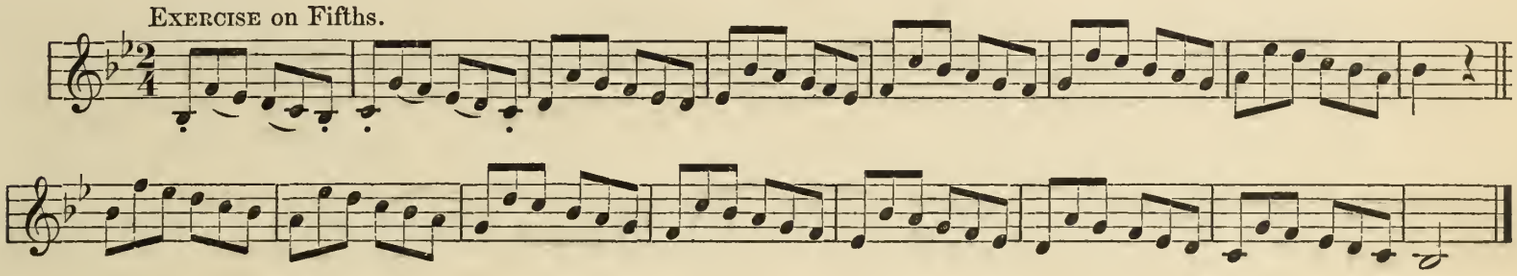


Exercise on Thirds.
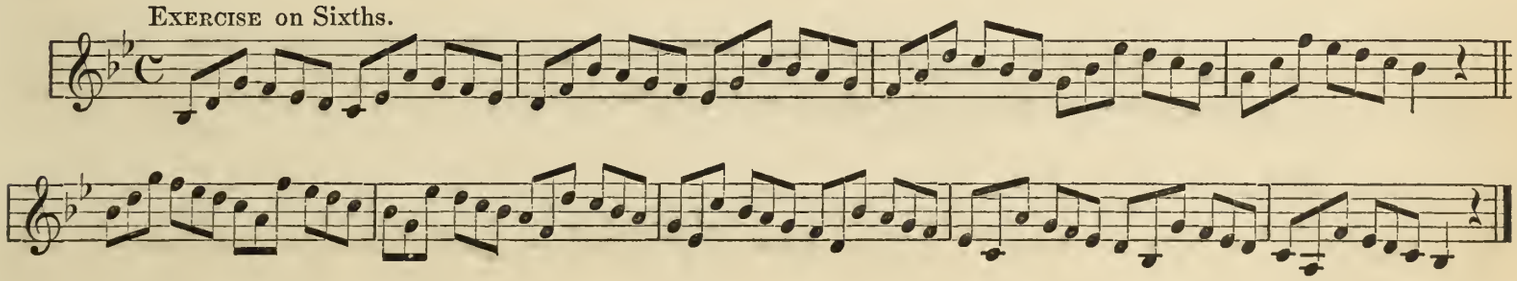


Exercise on Fourths.
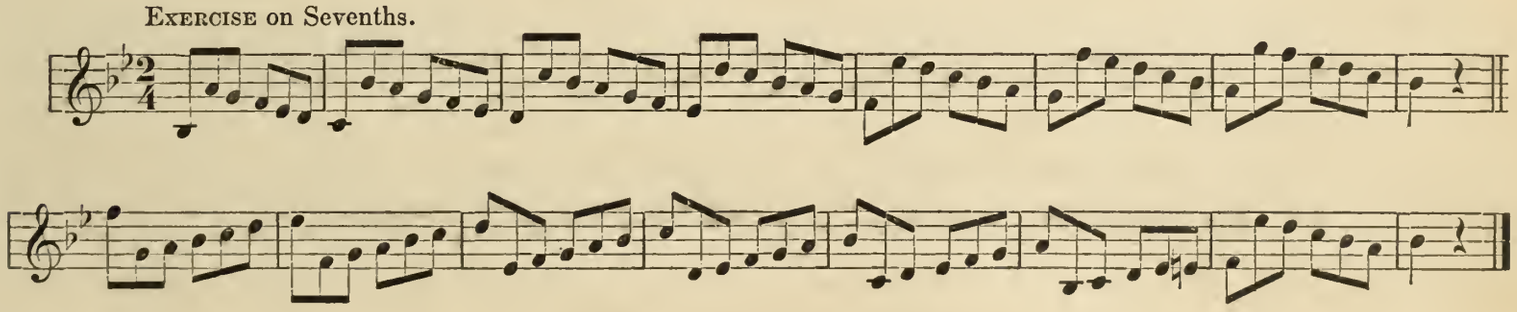


Exercise on Fifths.
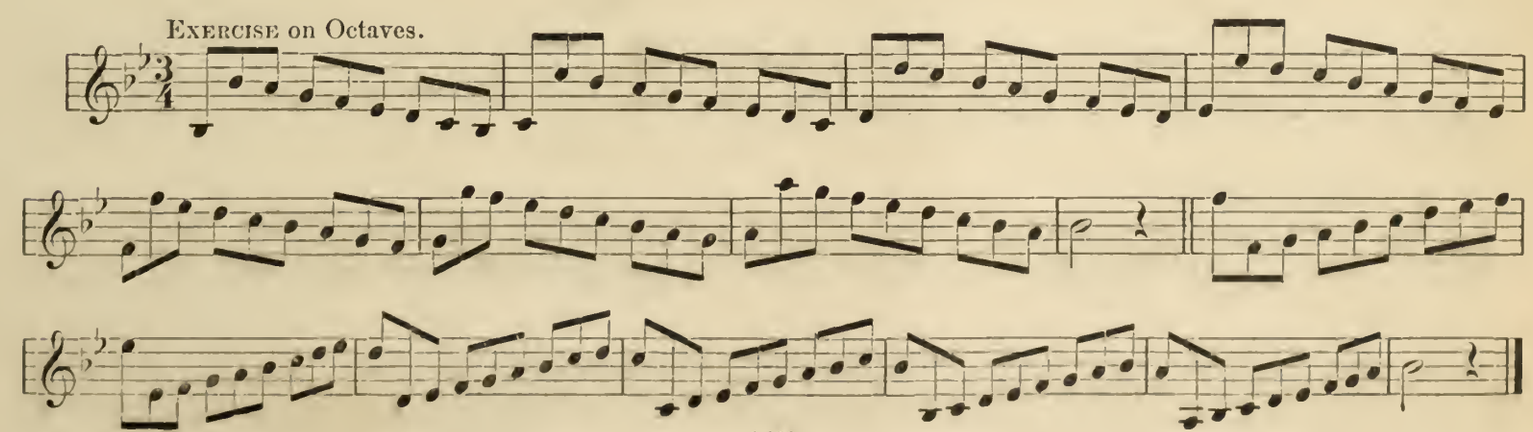


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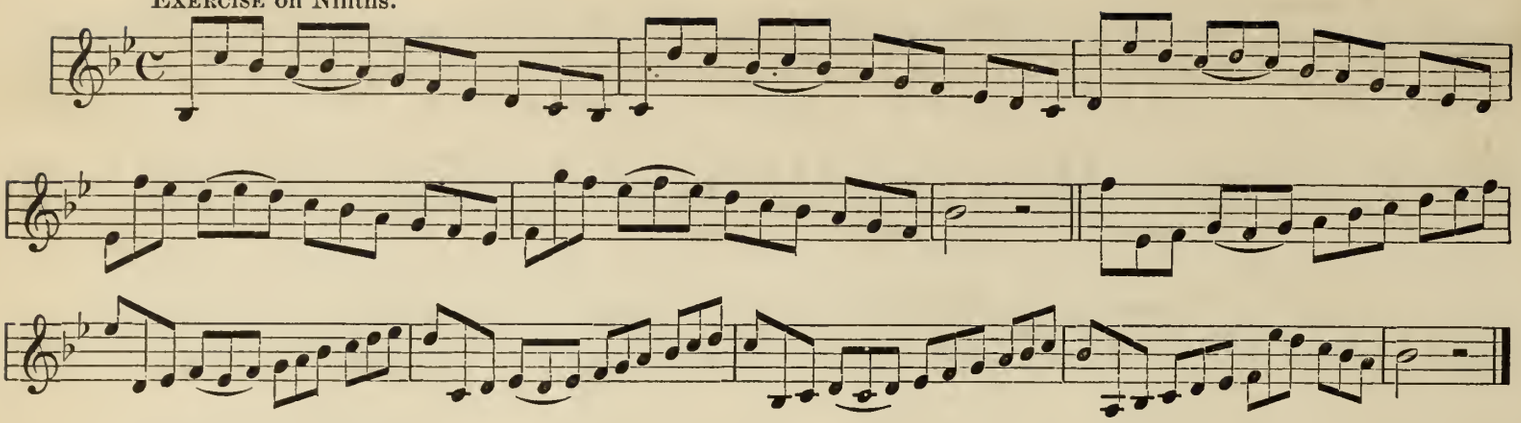


Exercise on Sevenths.
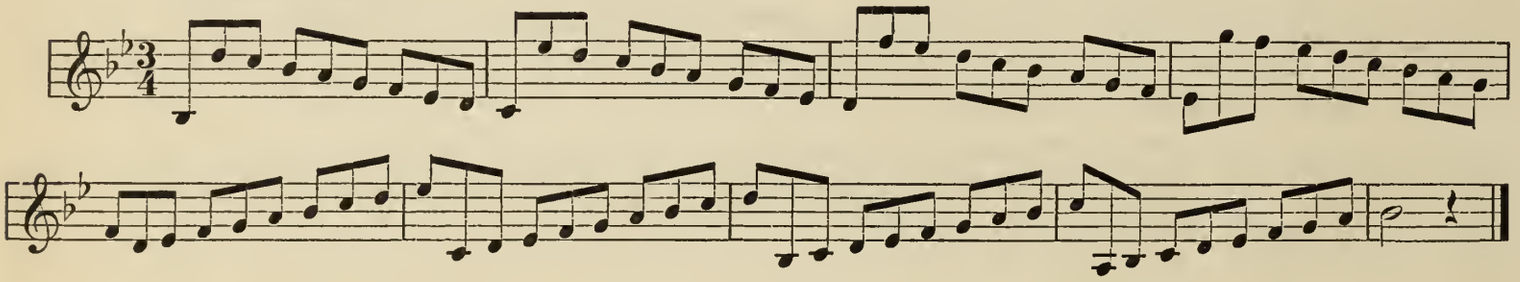


Exercise on Octaves.
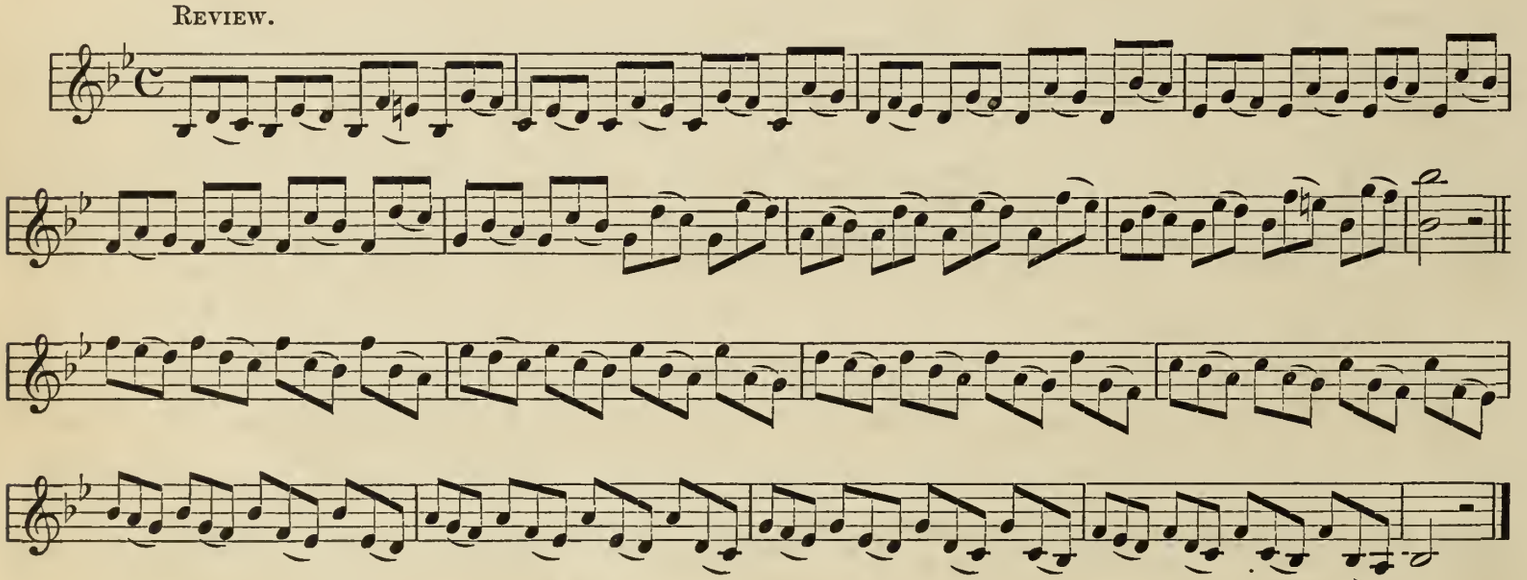


Exercise on Ninths.



Exercise on Tenths.

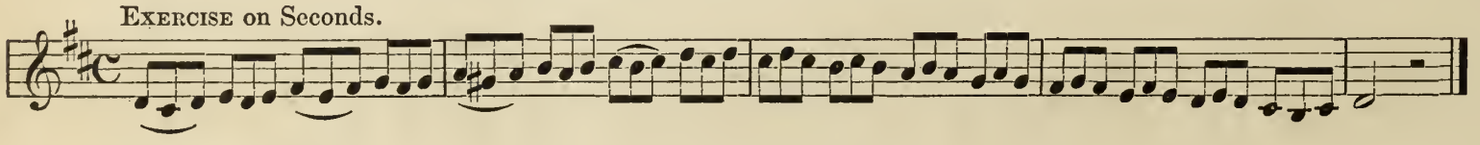


Review.
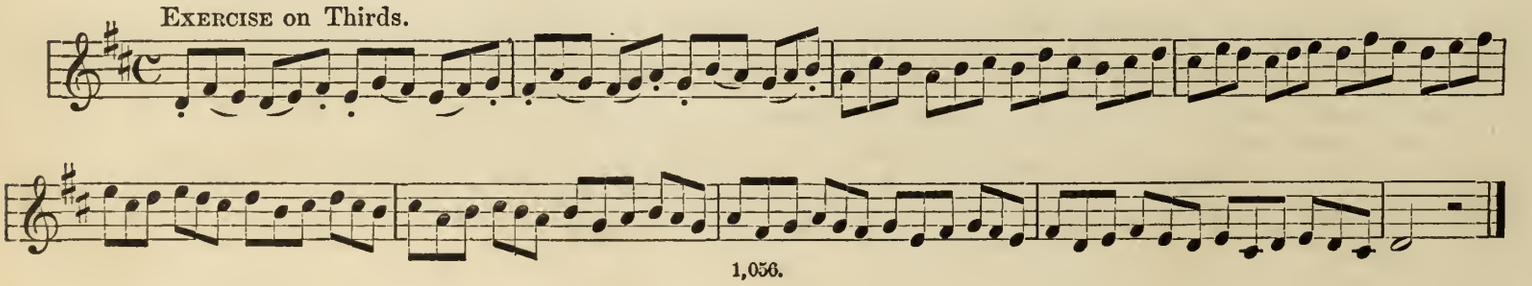


INTERVALS IN THE KEY OF D.
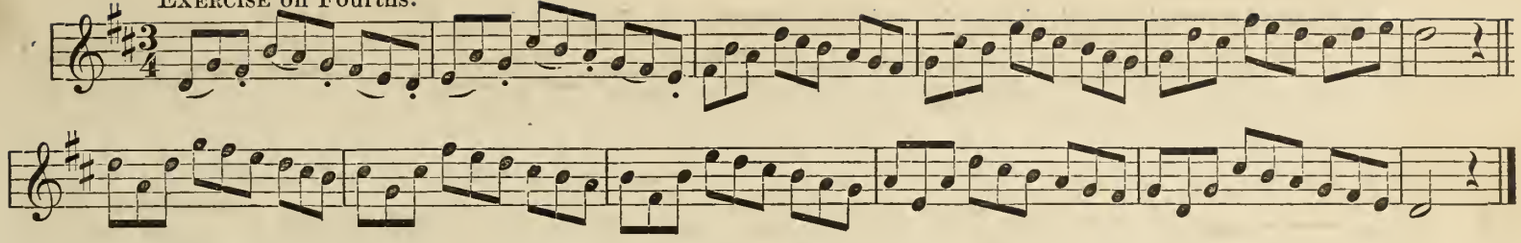
Exercise on Seconds.
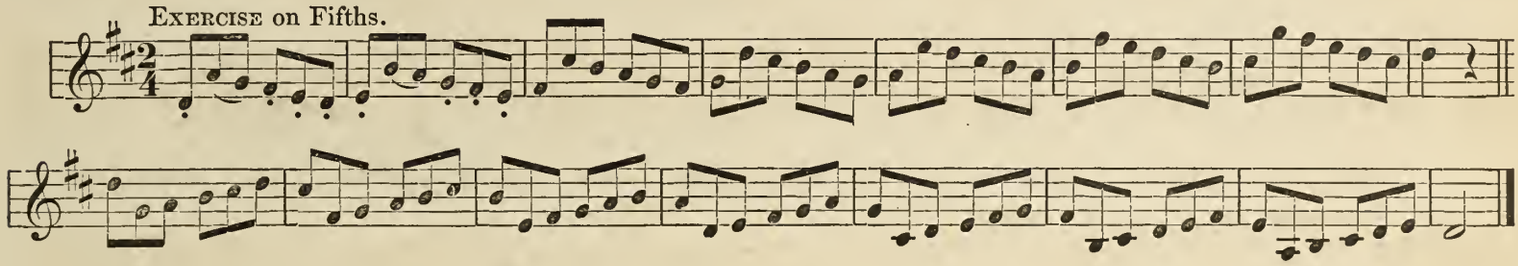


Exercise on Thirds.



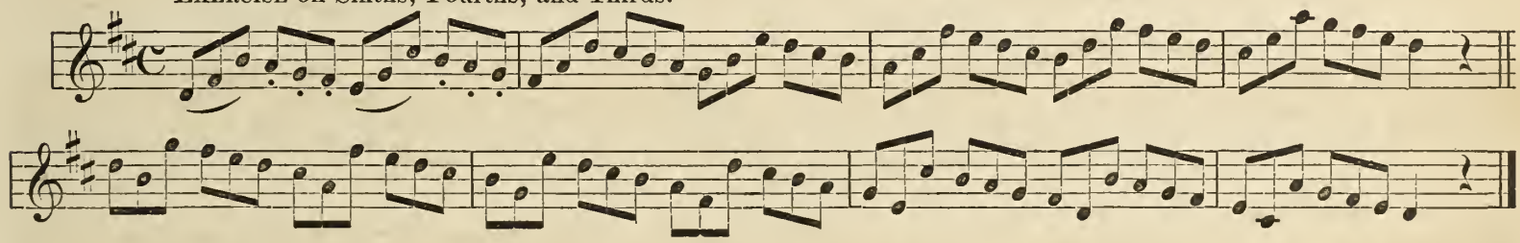
Exercise on Fourths.
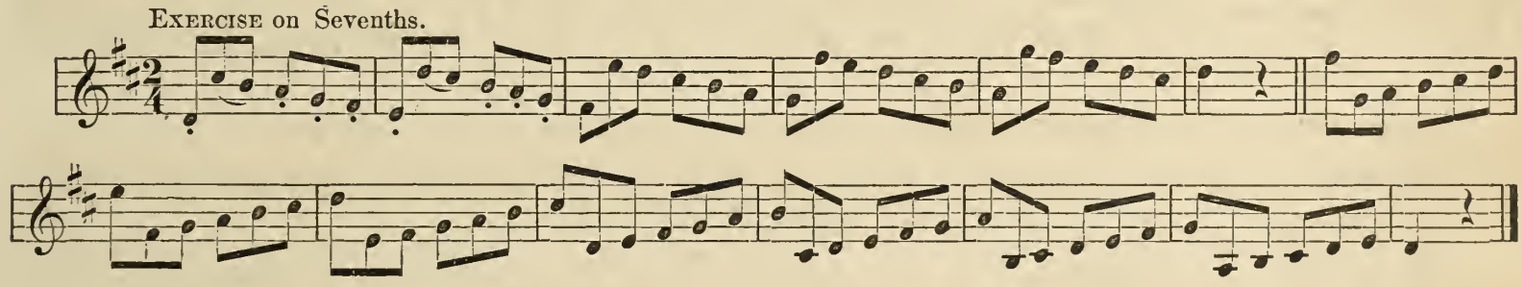


Exercise on Fifths.
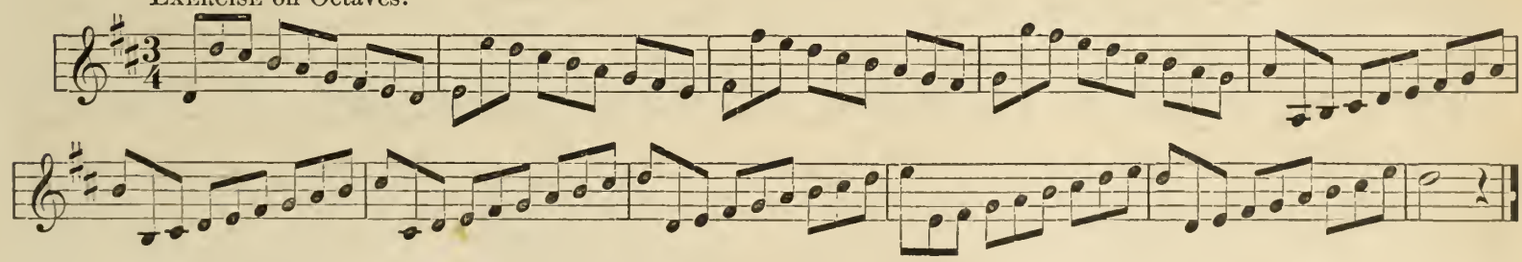


Exercise on Sixths, Fourths, and Thirds.
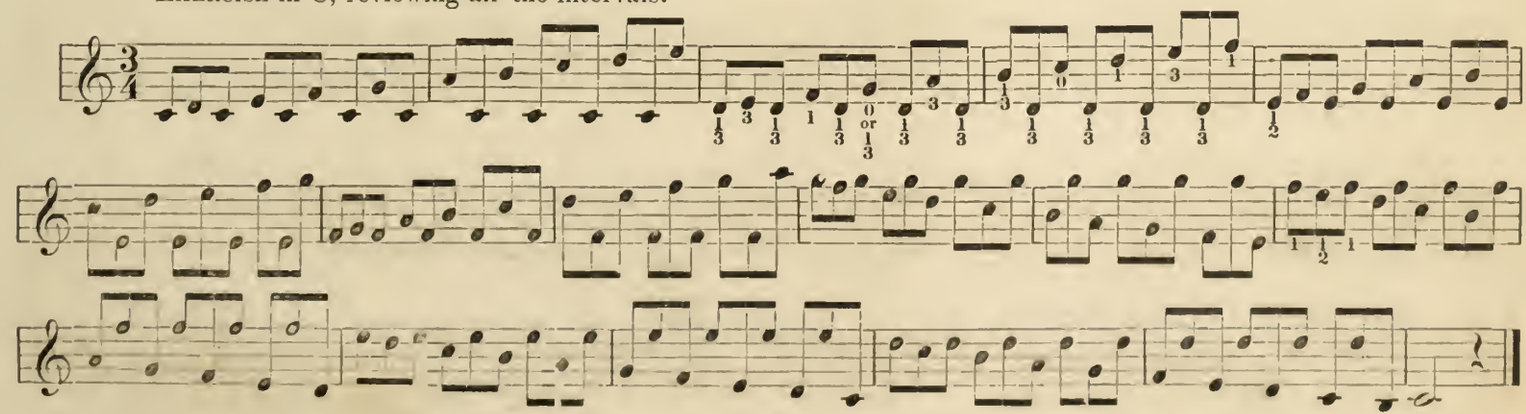


Exercise on Sevenths.



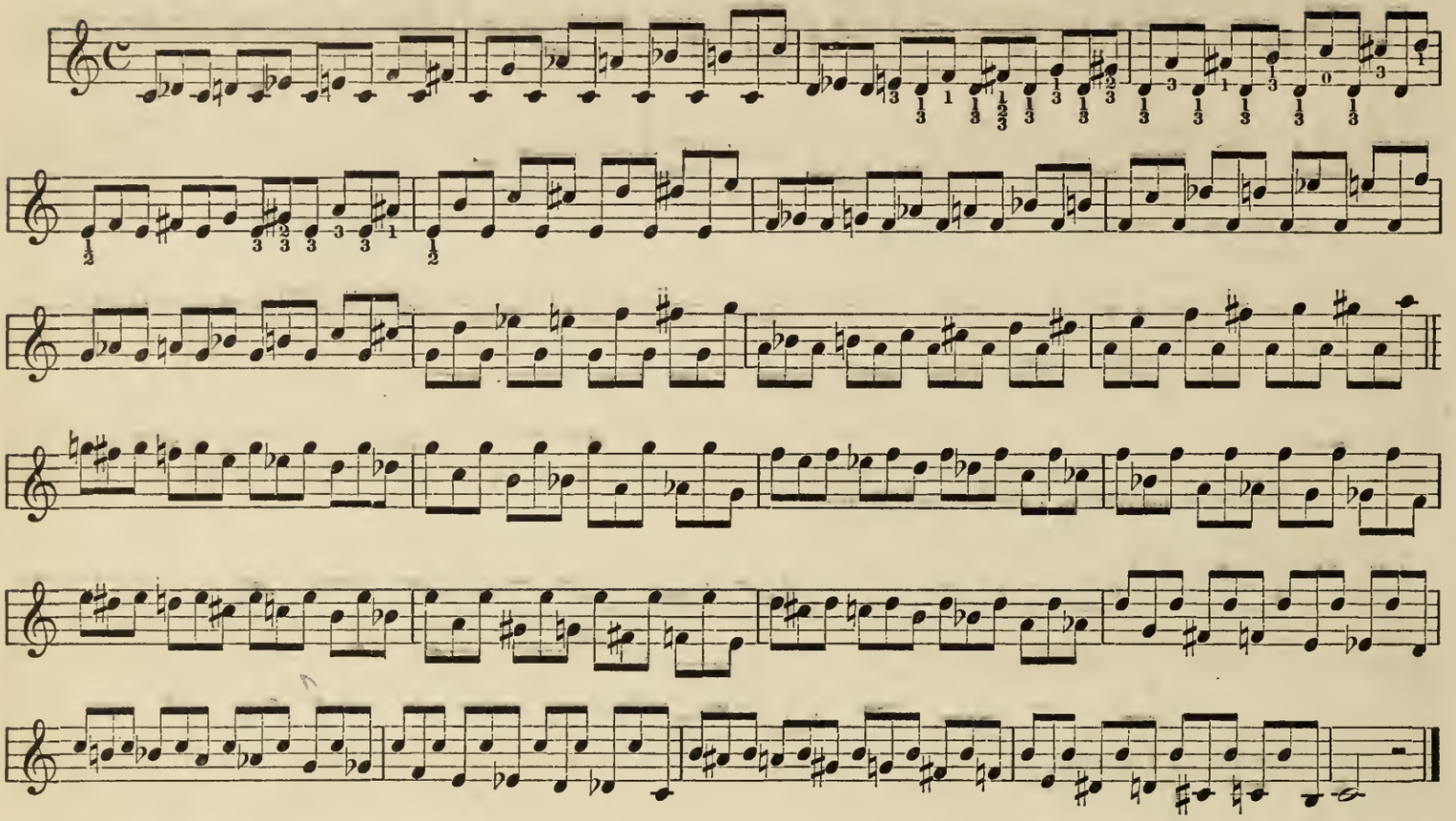
Exercise on Octaves.



Exercise in C, reviewing all the intervals.

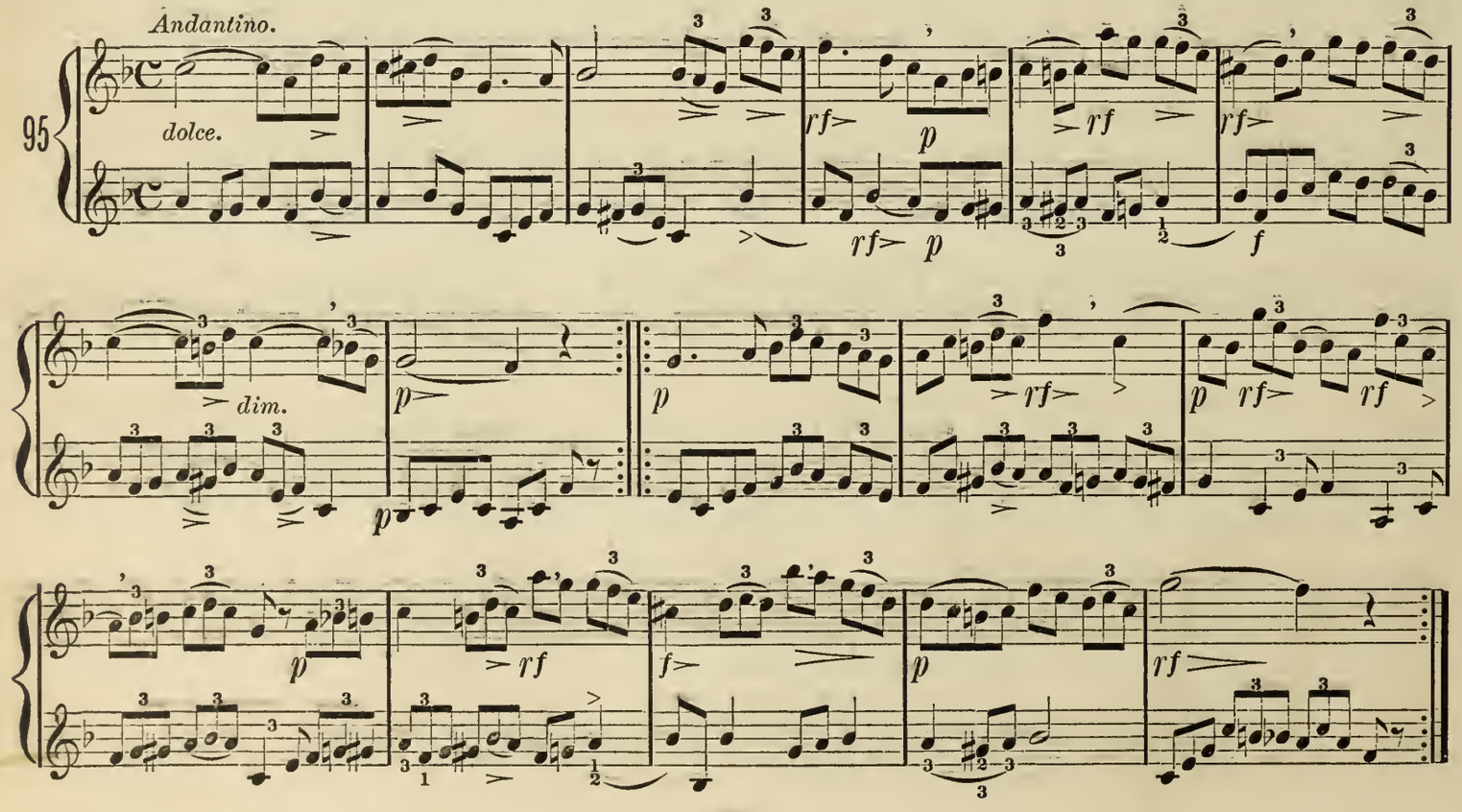


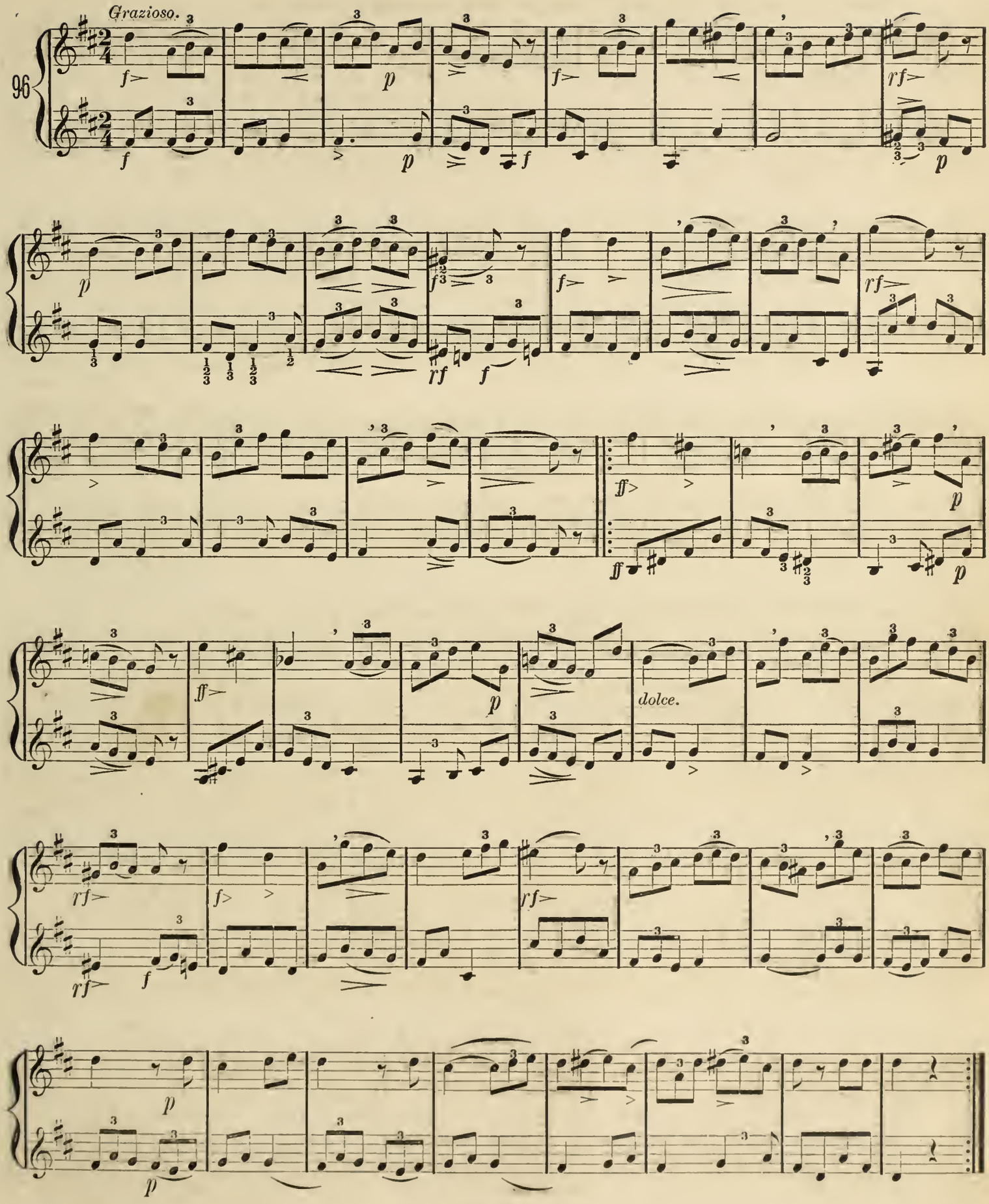
EXERCISE for practice on the intervals, major and minor, ascending and descending.

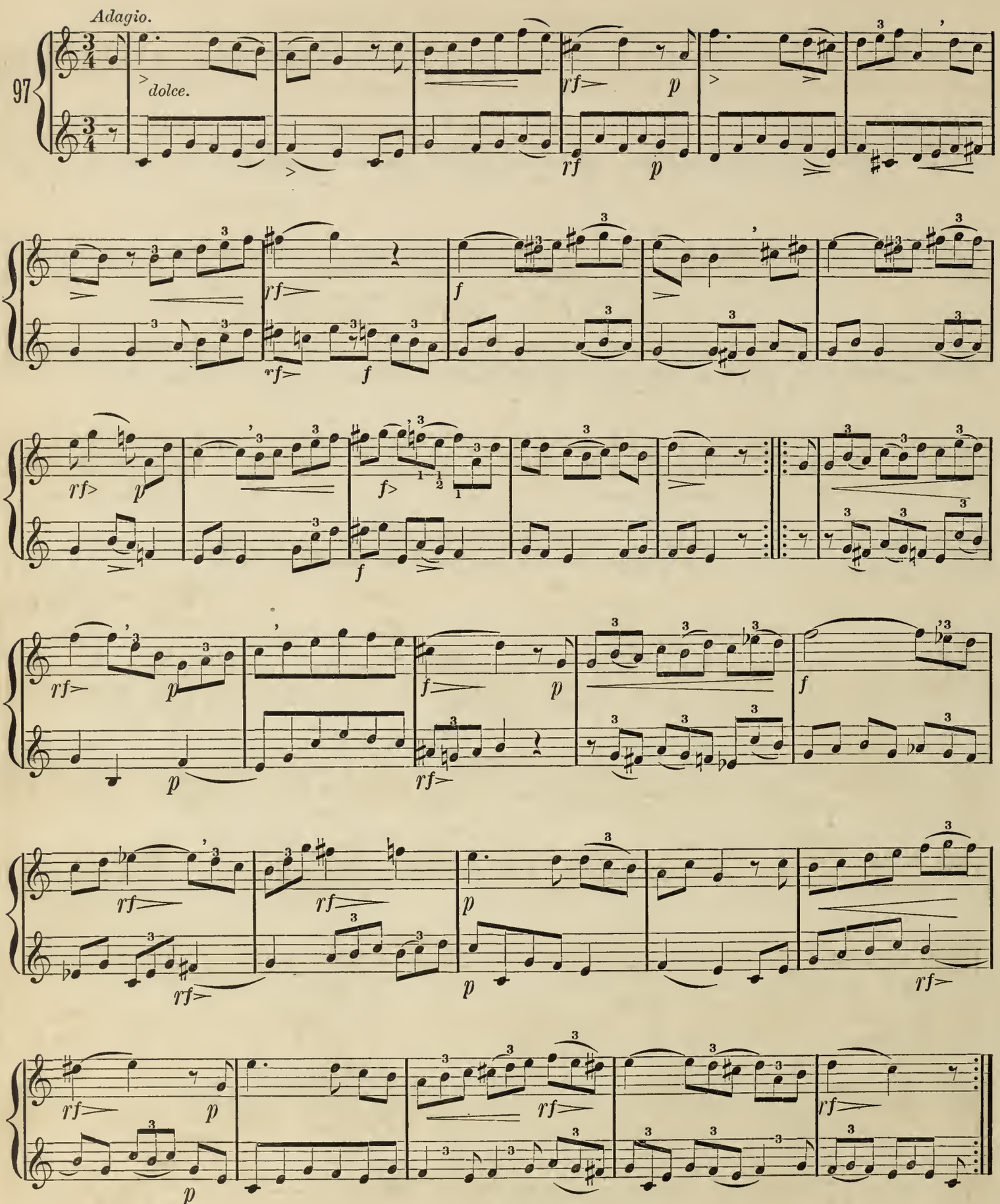


LESSONS intended to accustom the pupil to read triplet notes and compare them with simple notes.

NOTE.—Triplet eighths should be played one-third faster than simple eighths, so that the value of the three may not exceed that of two.




Grazioso.
96
dolce.

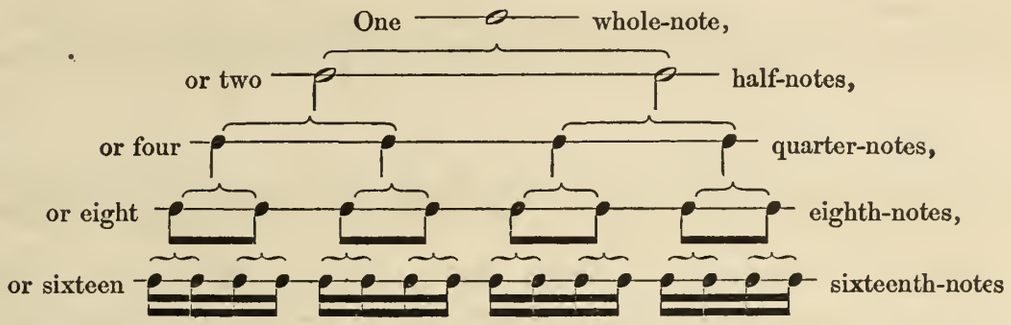


END OF THE FIRST PART.
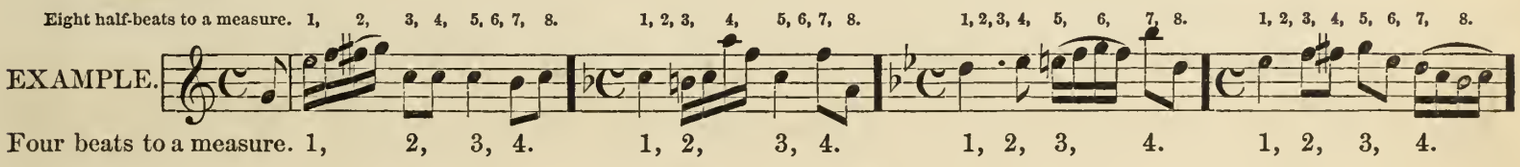
PART II.

STUDY ON THE VALUE OF SIXTEENTHS.

A sixteenth-note is the sixteenth part of a whole note, the eighth part of a half-note, the fourth of a quarter-note, and half of an eighth-note. In common time a measure contains the value of a whole note, or,—

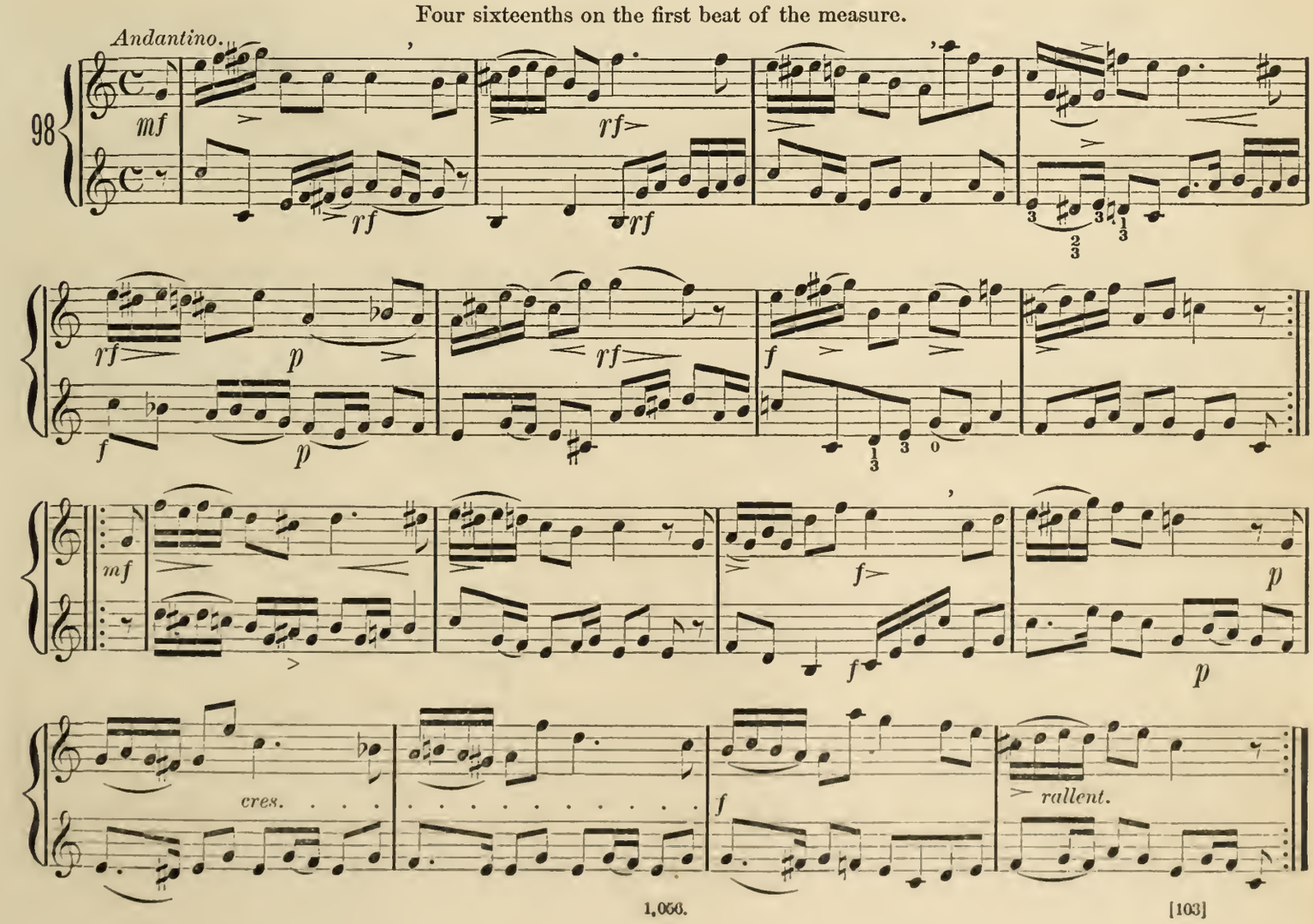


Eight sixteenths are equal to the value of a half-note, four to a quarter, and two to an eighth. Thus, in playing four notes to each beat, such notes will be sixteenths, and the equivalent of a whole note will be as follows: —

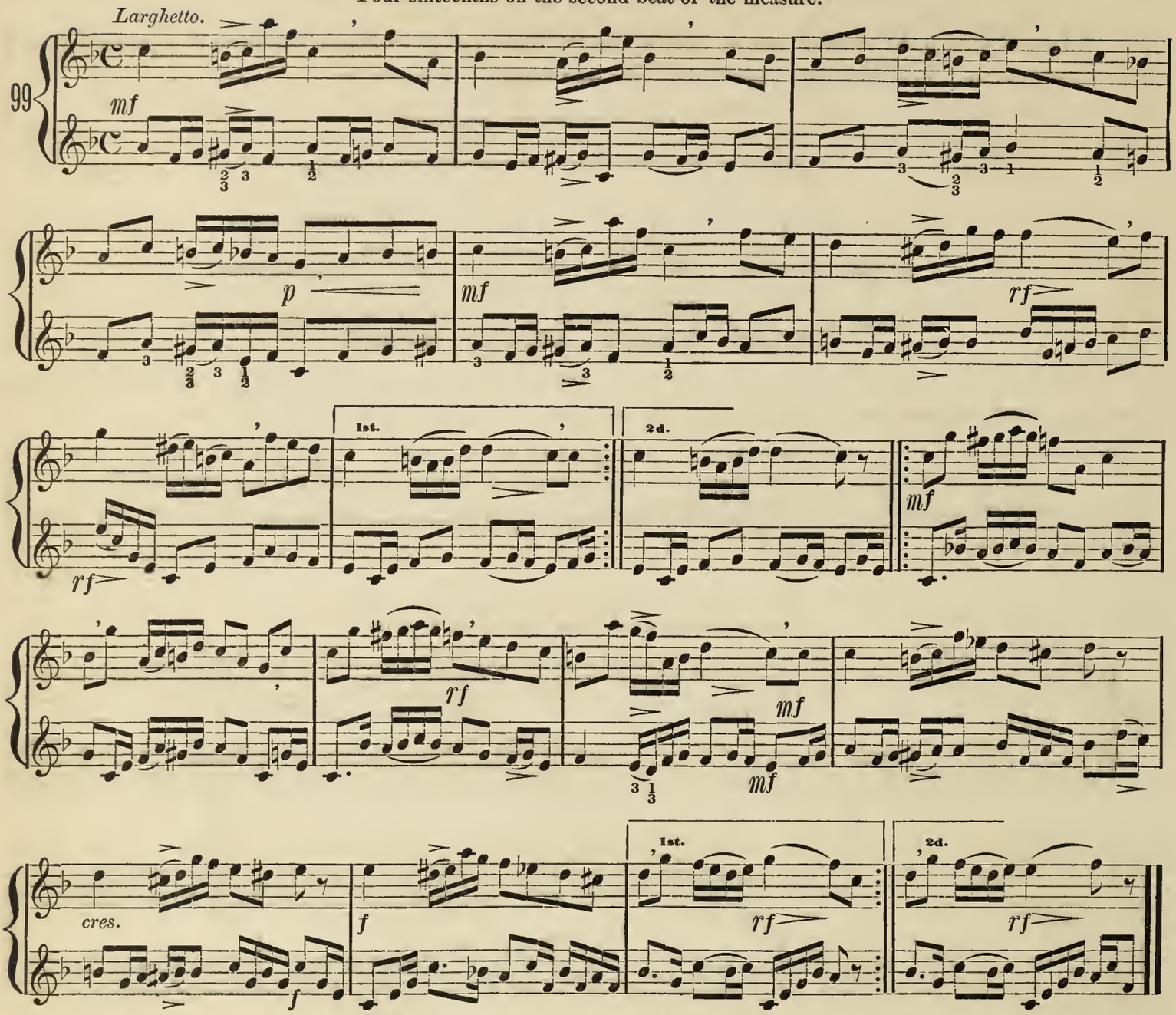


First Lesson on sixteenths.
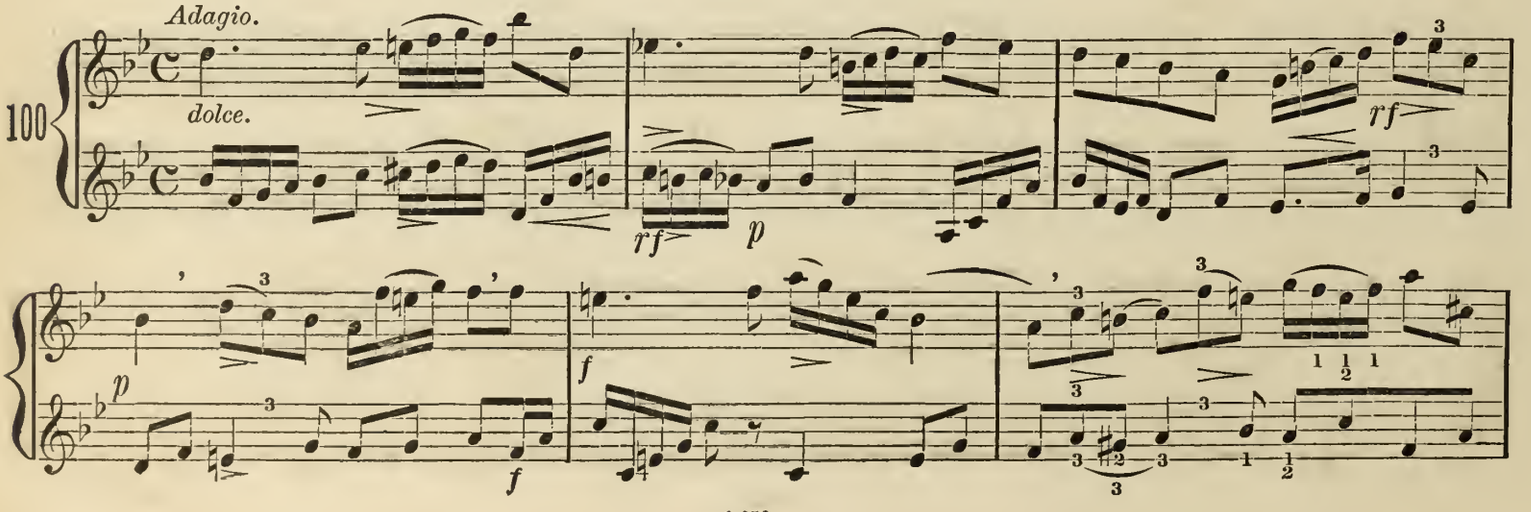
Four sixteenths on the first beat of the measure.
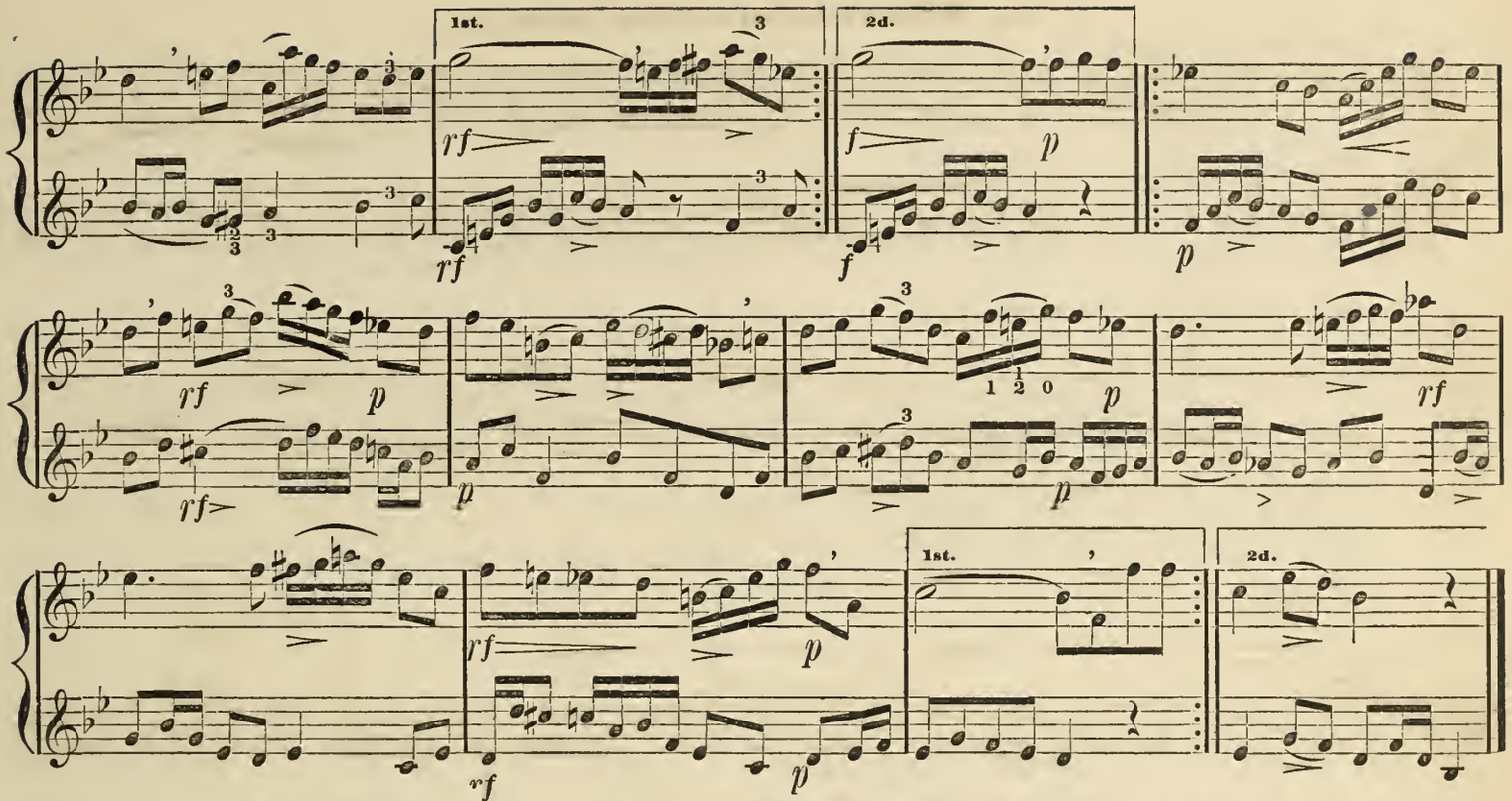


Four sixteenths on the second beat of the measure.
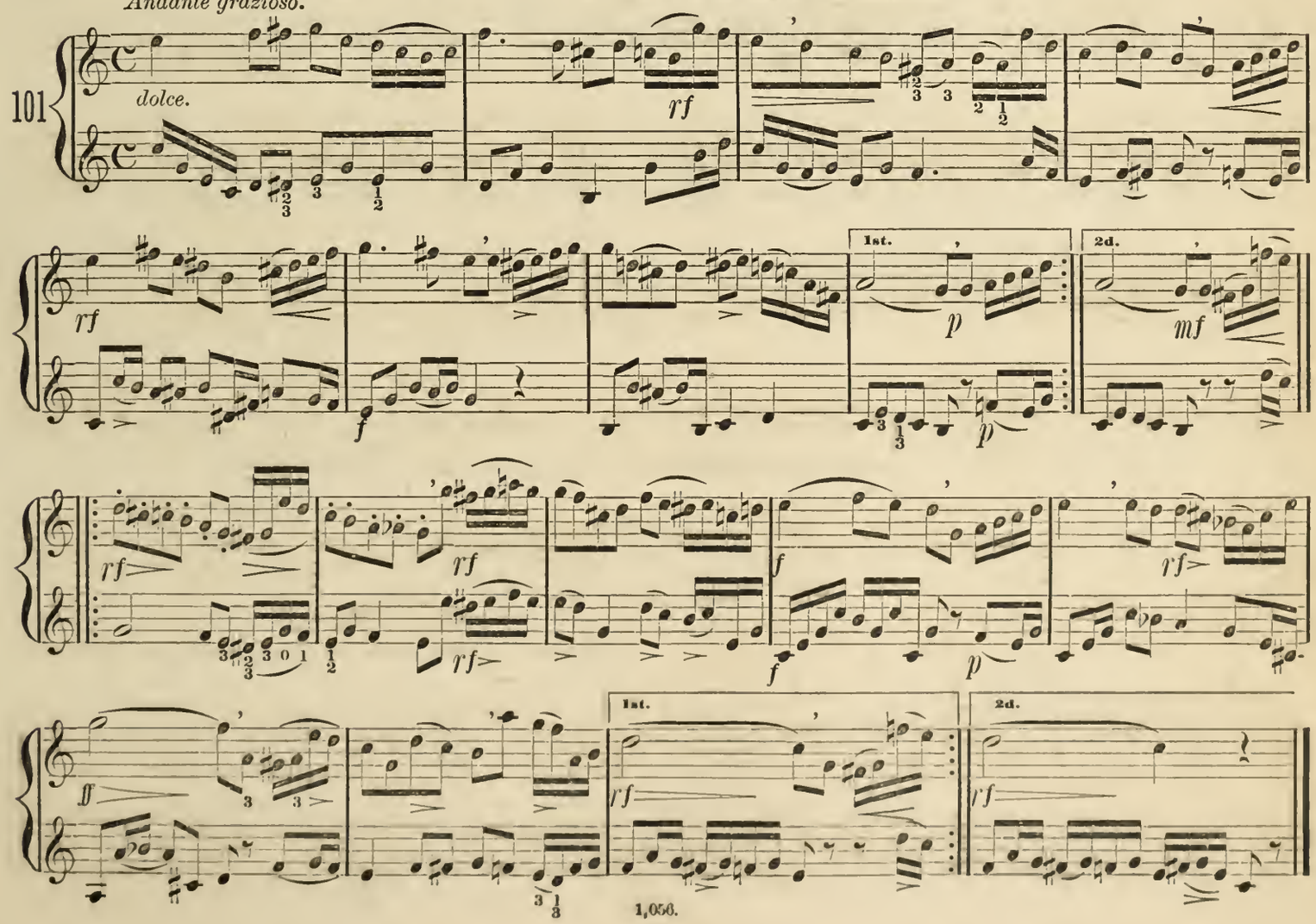


Four sixteenths on the third beat of the measure.



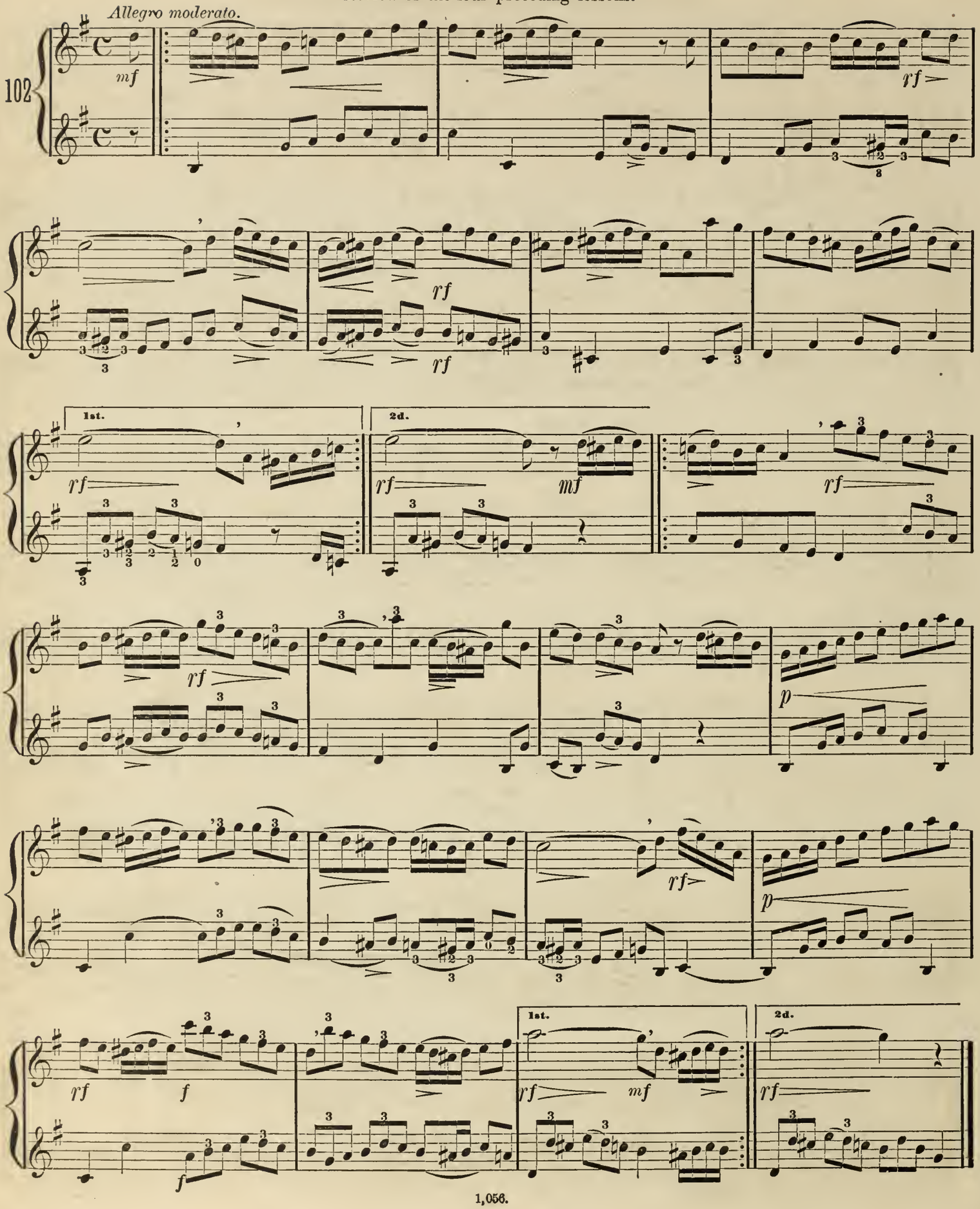


Four sixteenths on the fourth beat of the measure.

Andante grazioso.
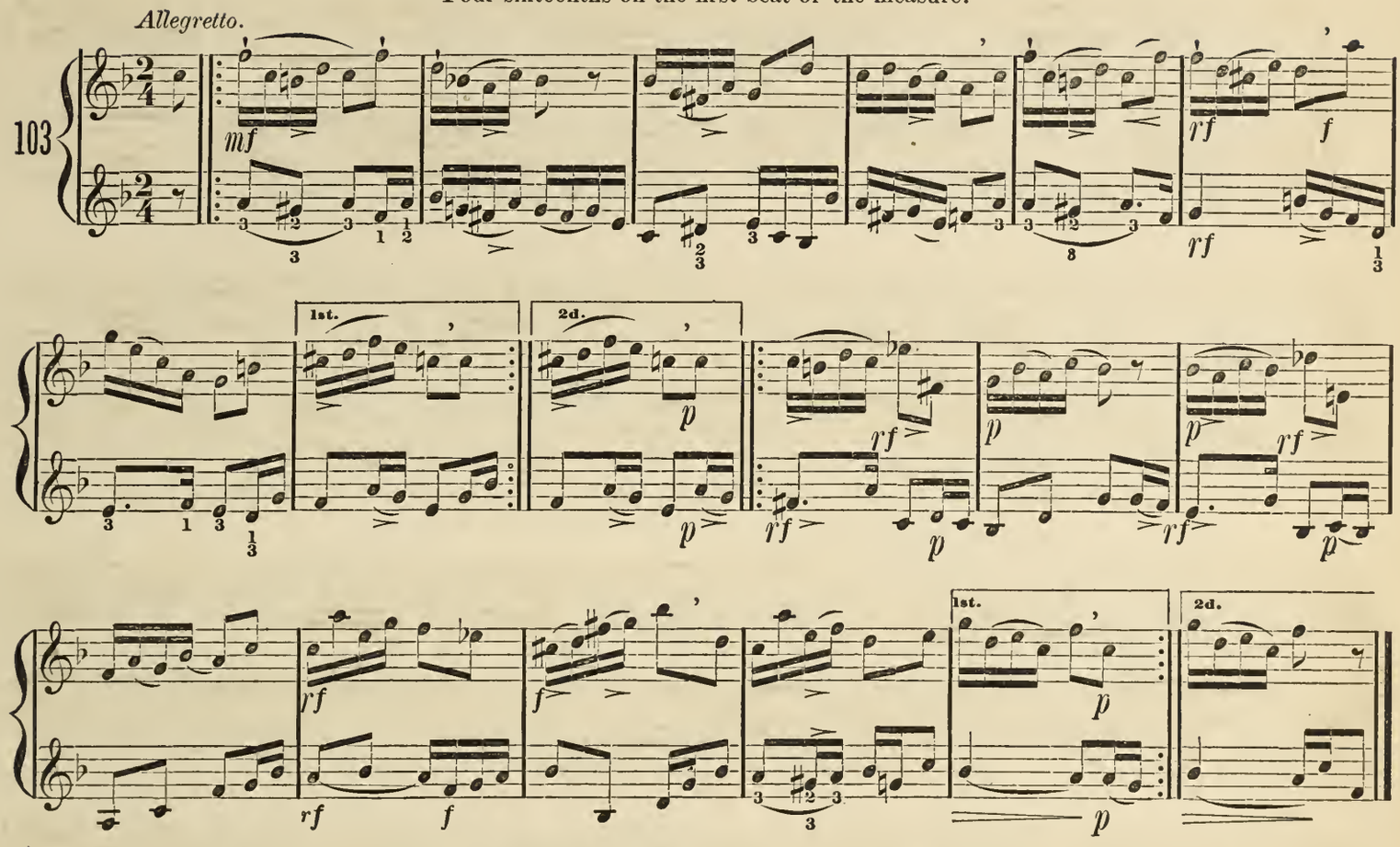


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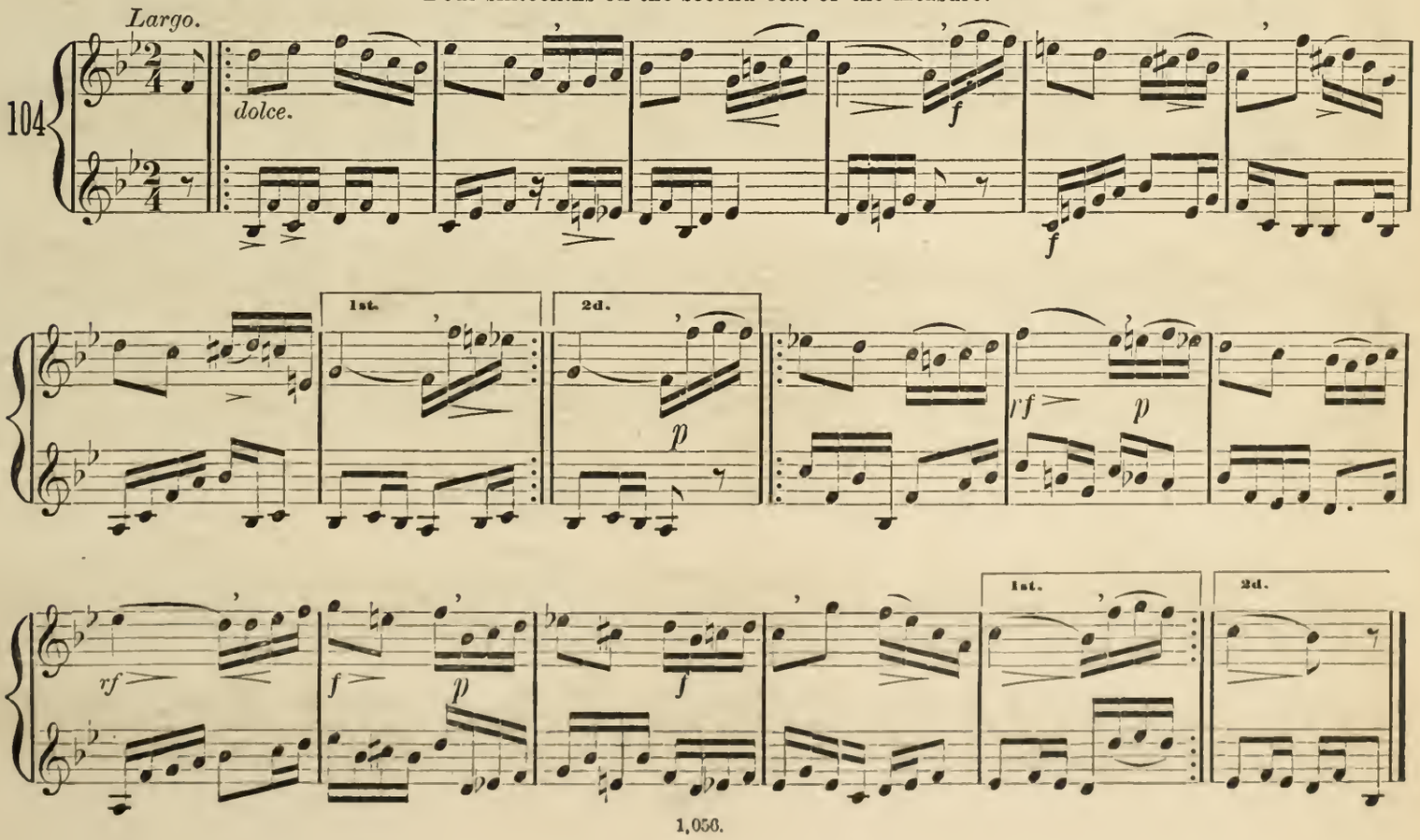


Lesson on sixteenths in different rhythms of two-four time.

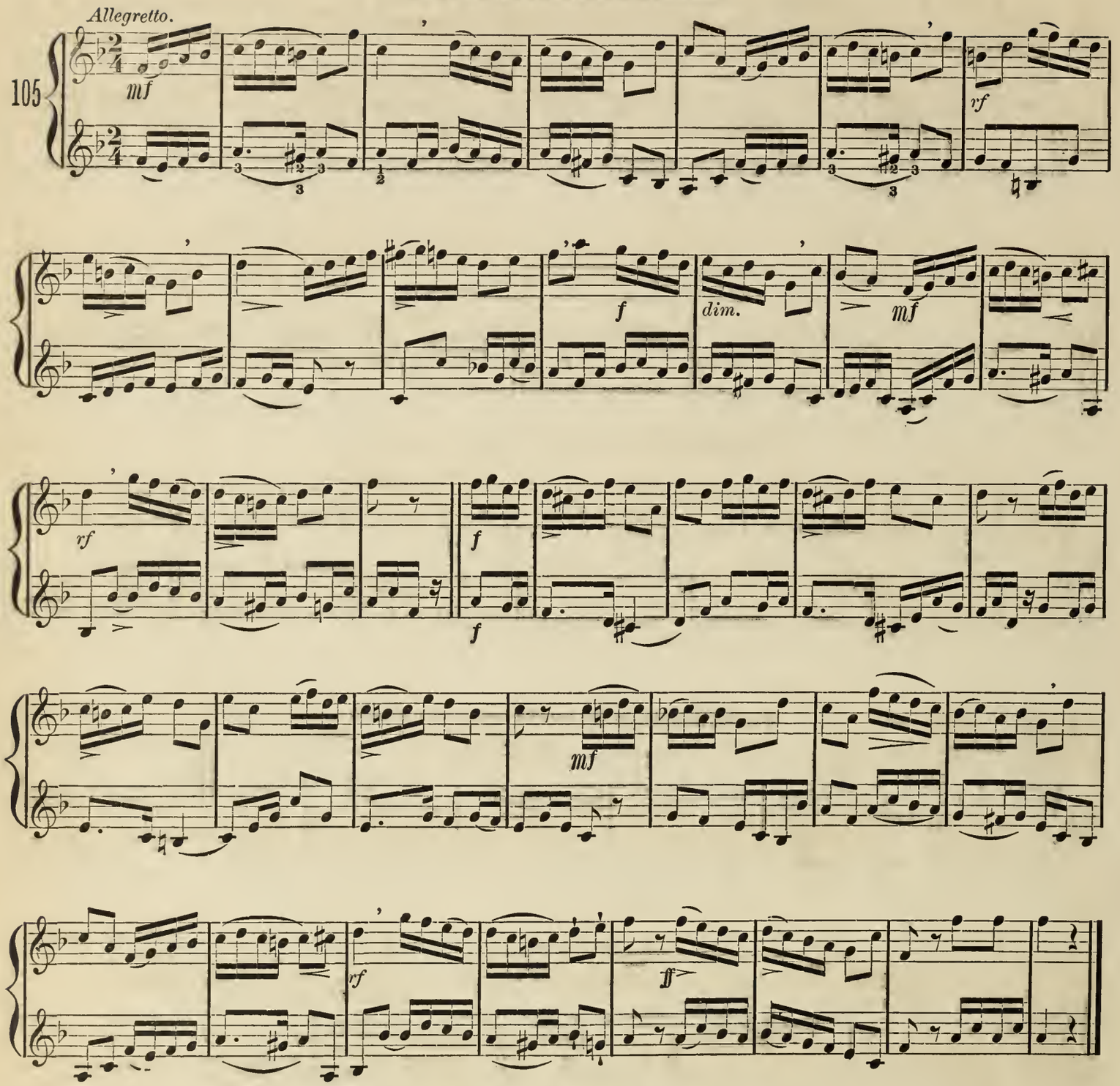
Four sixteenths on the first beat of the measure.



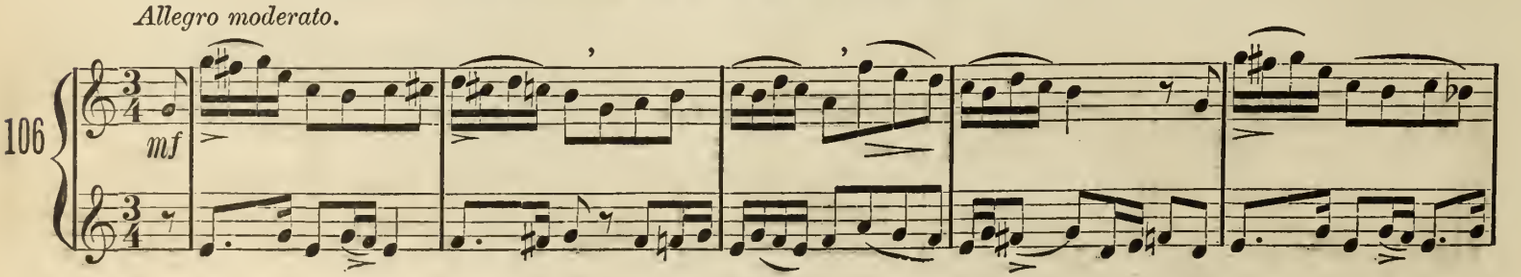
Four sixteenths on the second beat of the measure.
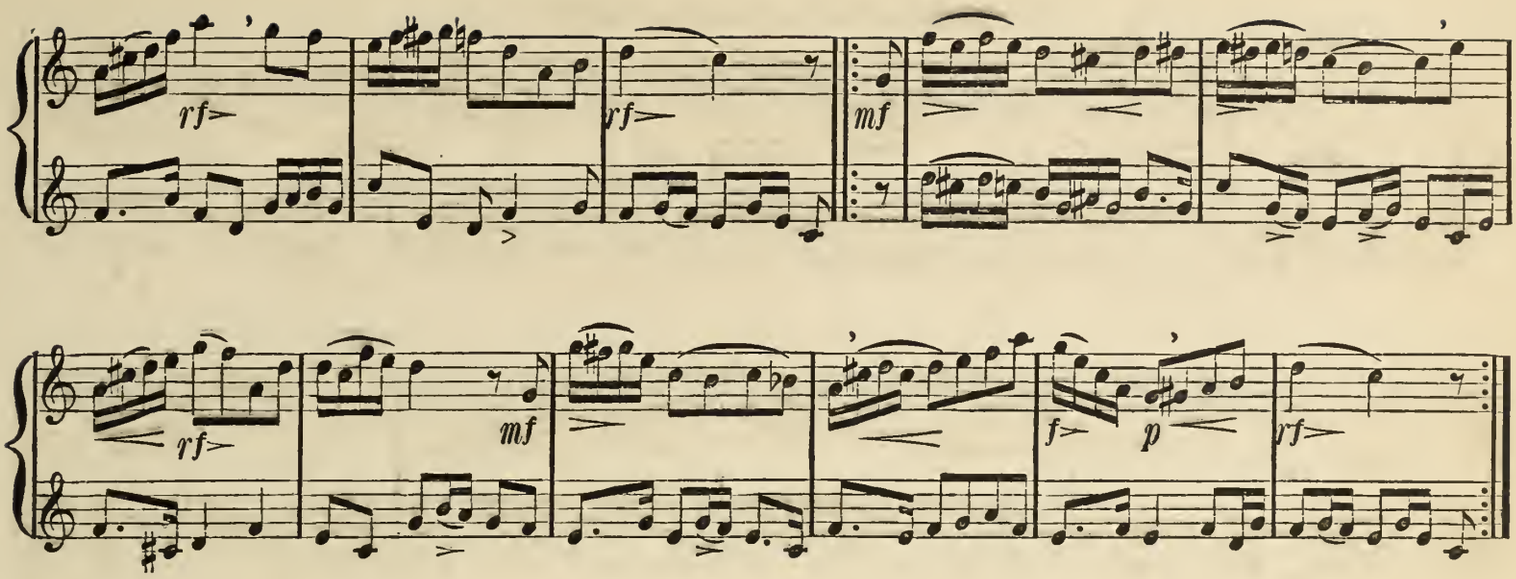


Review of the two preceding lessons.

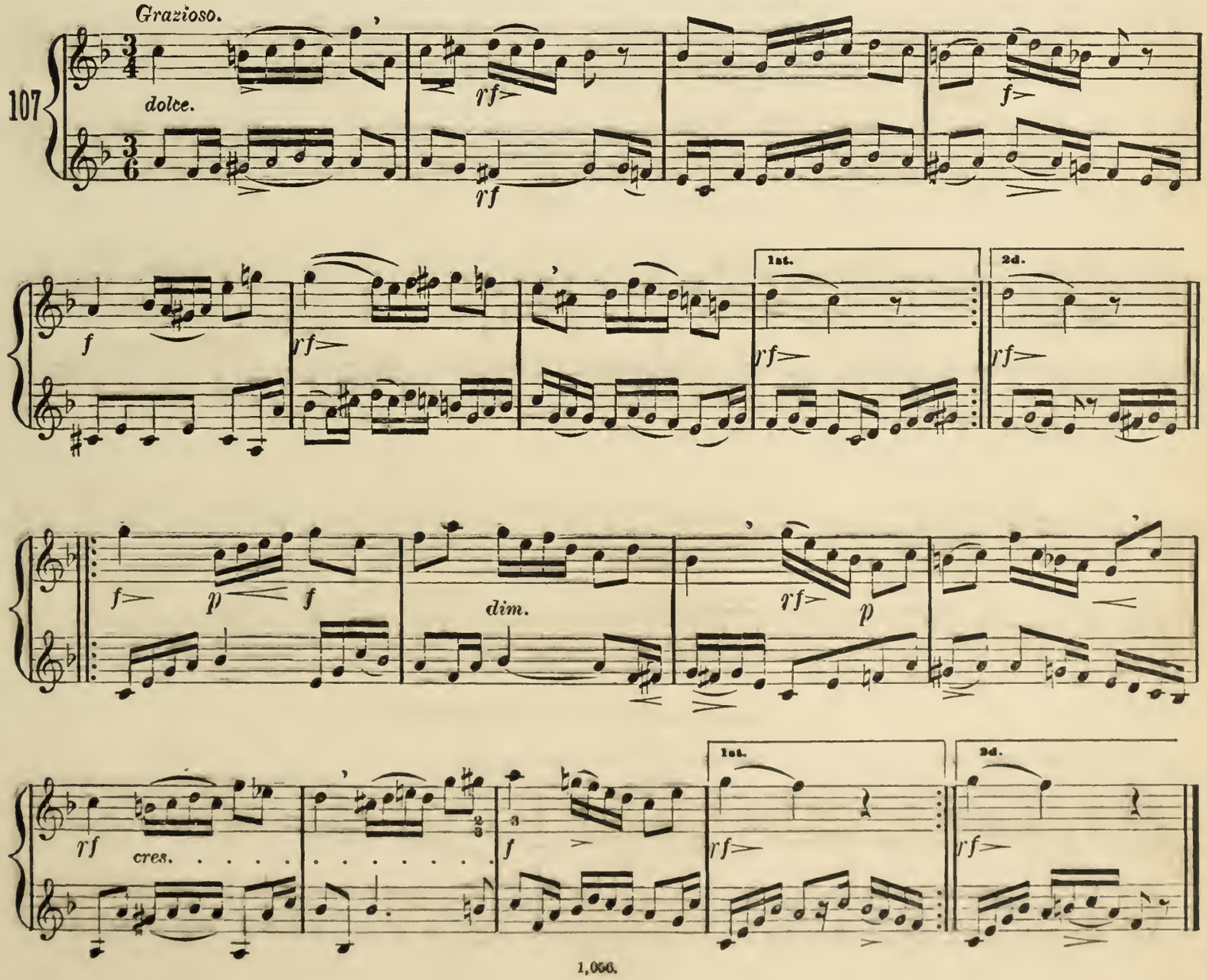


Four sixteenths on the first beat of the measure.

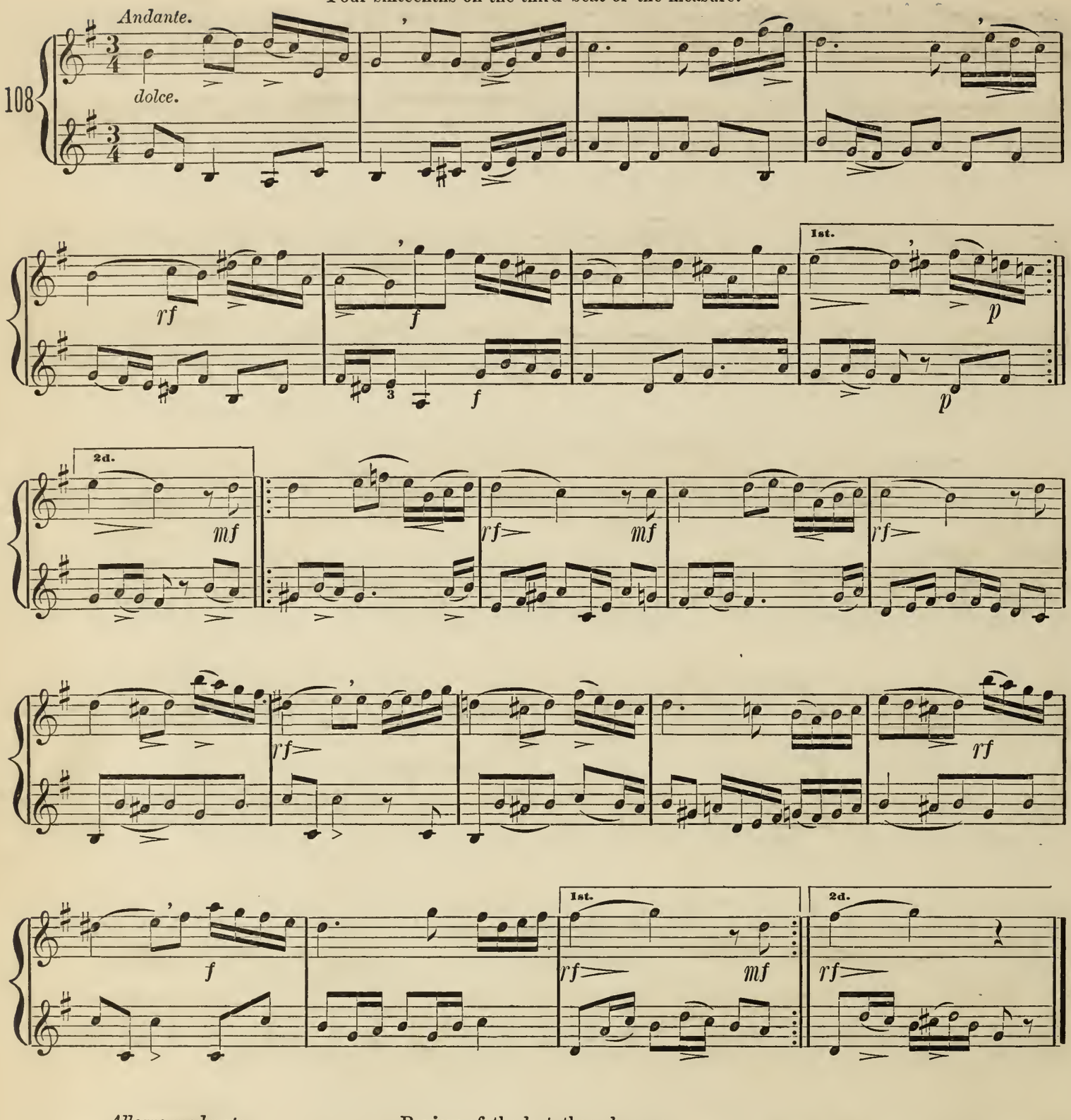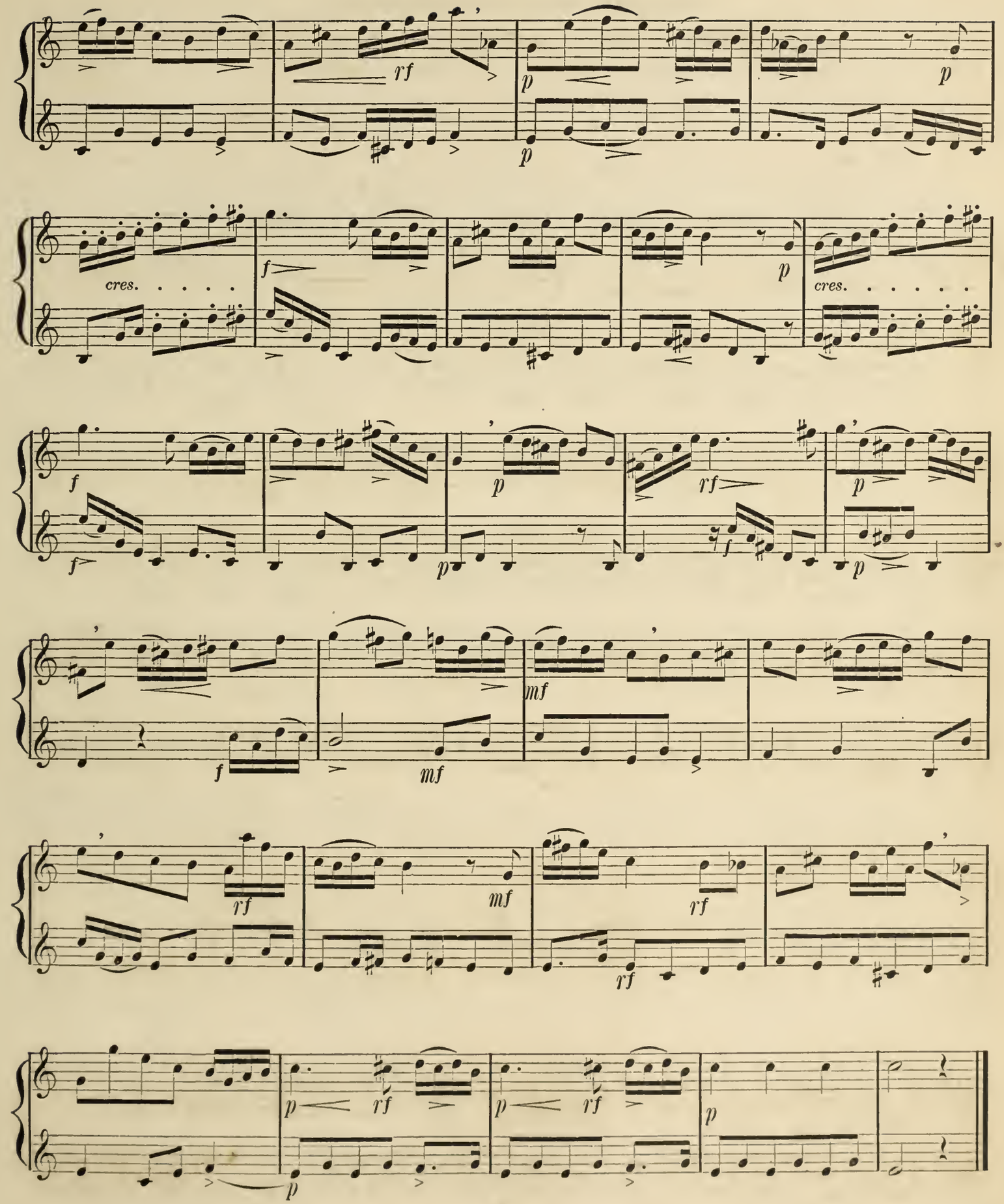




Four sixteenths on the second beat of the measure.



Four sixteenths on the third beat of the measure.

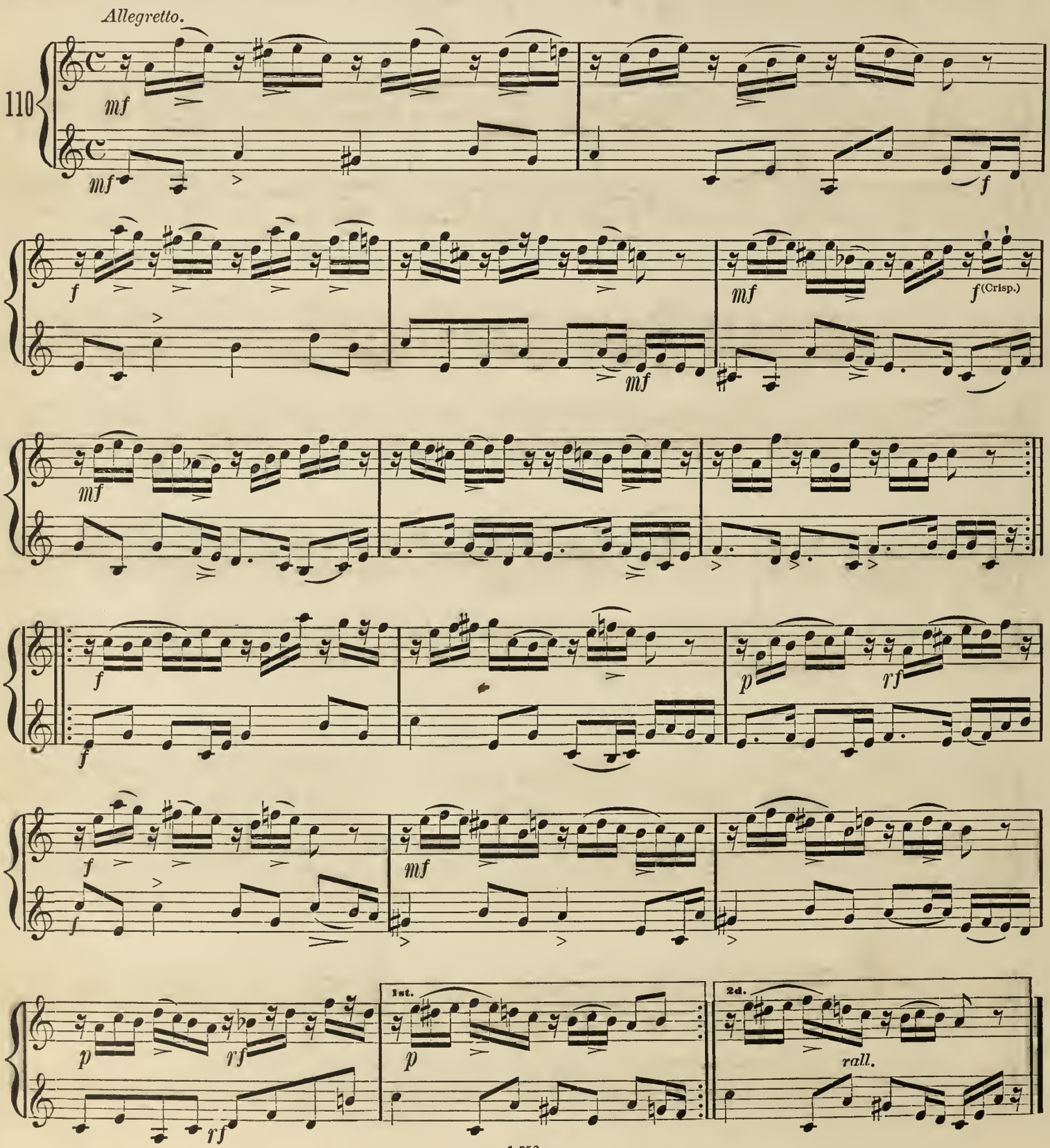


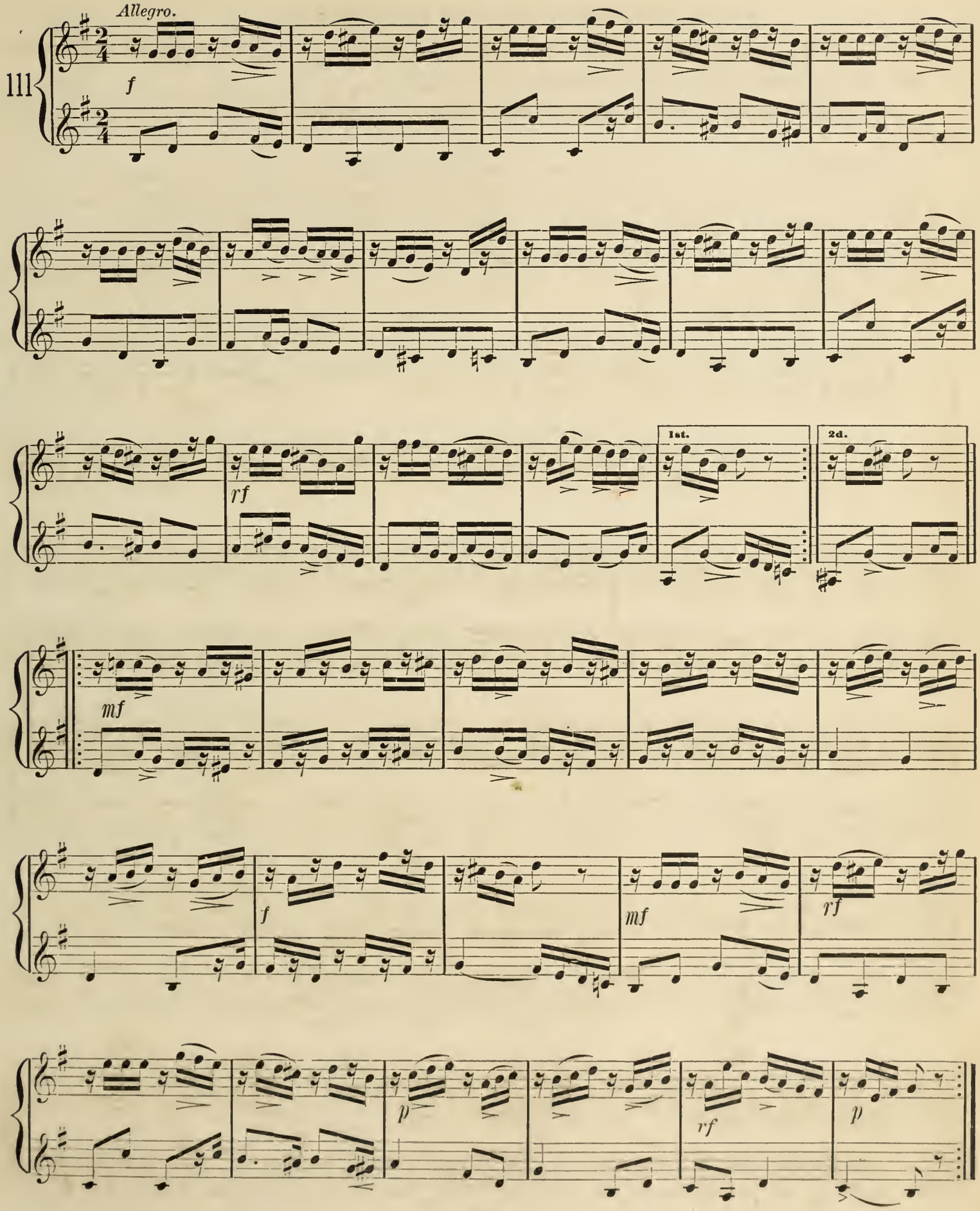

rf
p
p
cres.
f
p
cres.
f
f
p
rf
p
f
mf
mf
rf
mf
rf
rf
p
rf
p
rf
p

STUDY OF THE SIXTEENTH-REST.

In any measure, the sixteenth-rest (𝅀) is equal to the value of a sixteenth-note. To execute this rest, count mentally *one*, taking care not to give to the following notes more than their true value.

NOTE.—The prescribed rules for the execution of the eighth-rest is also applicable to the sixteenth-rest. (See page 67, Part I.)




Allegro.
111
f
rf
1st.
2d.
mf
f
mf
rf
p
rf
p
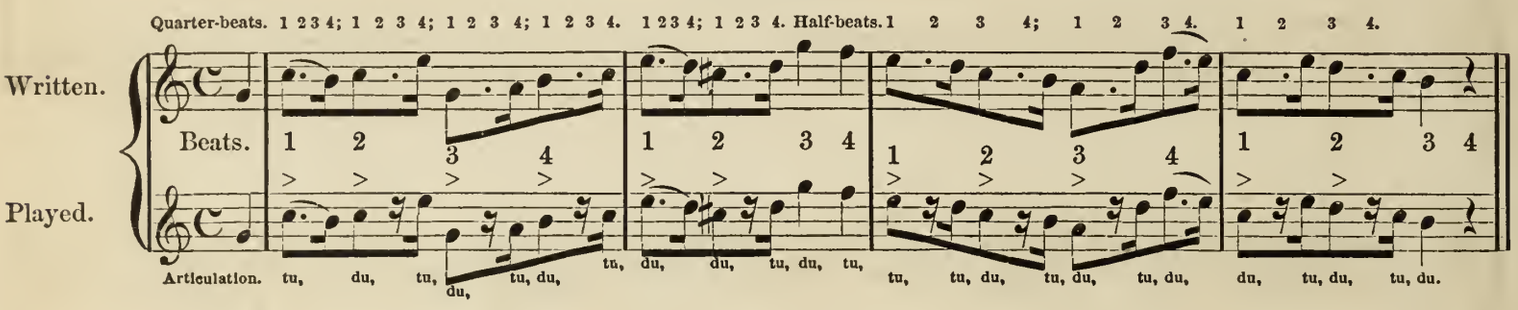
STUDY ON THE VALUE OF DOTTED EIGHTHS.
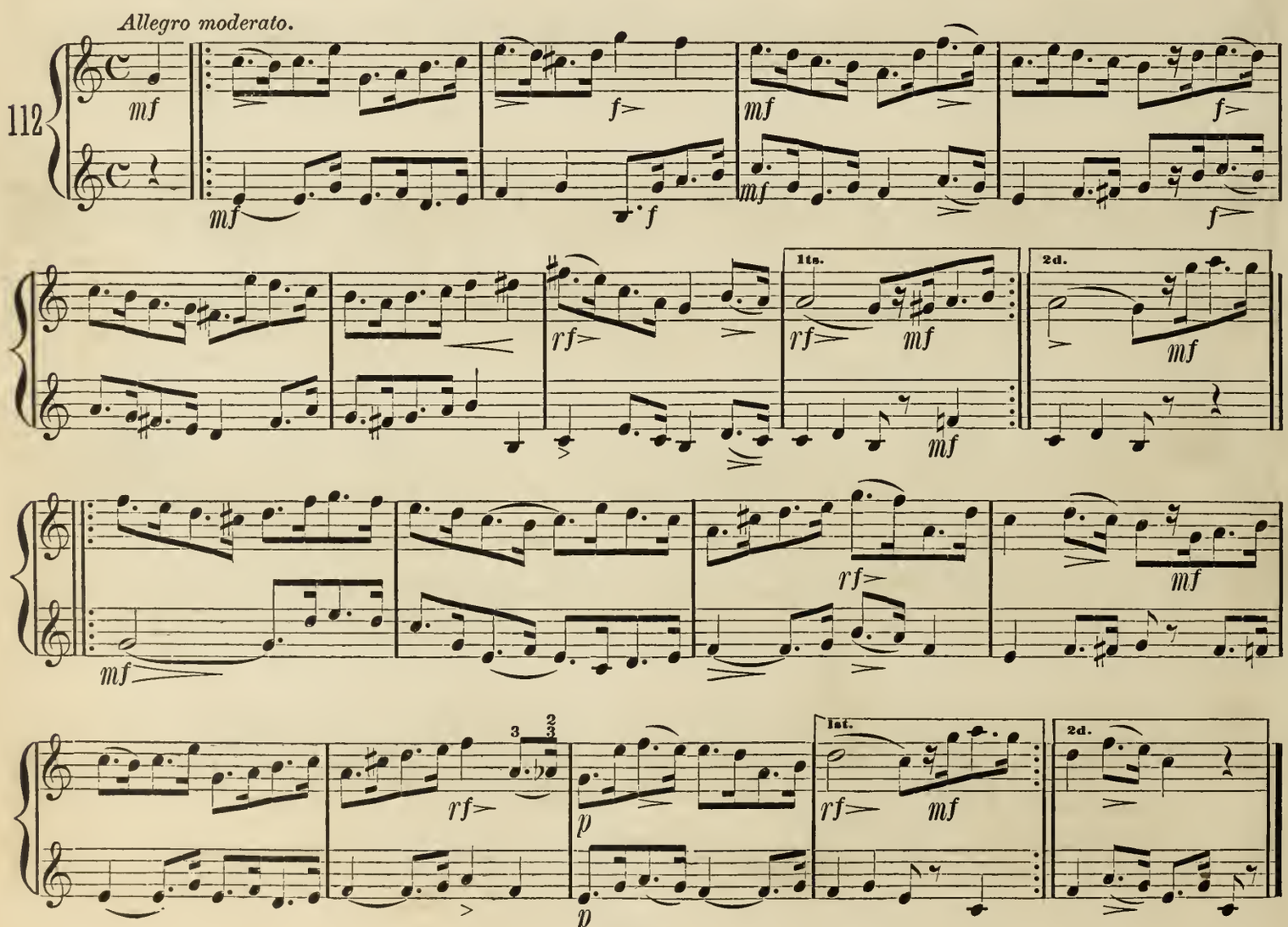
A dotted eighth is equal to three sixteenths; two for the eighth and one for the dot.

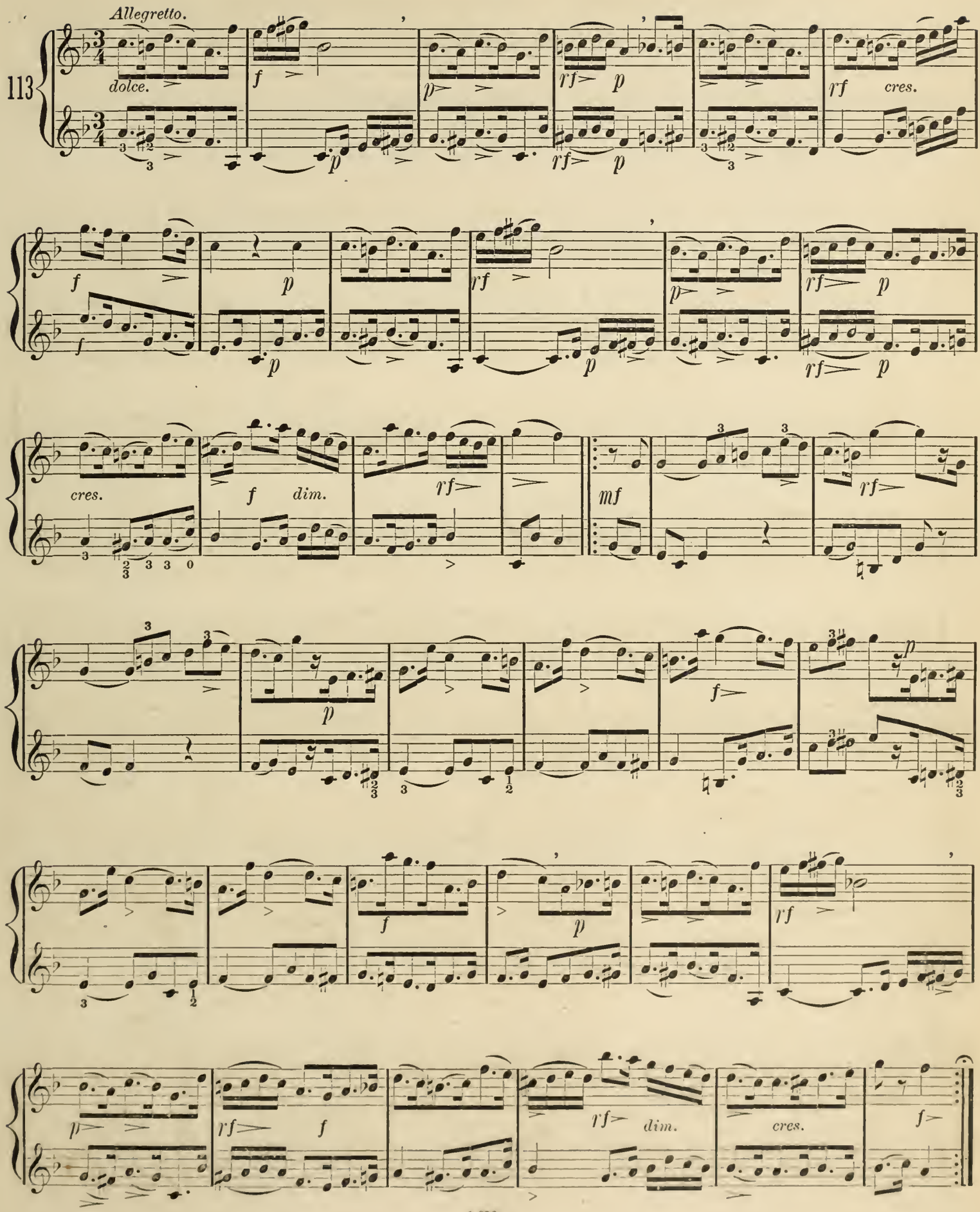
To measure a dotted eighth exactly, in common time, it is necessary to count by quarter-beats: that is, divide the beats into four equal parts; the first two quarter-beats for the eighth-note, the third for the dot, and the fourth for the sixteenth after the dot.

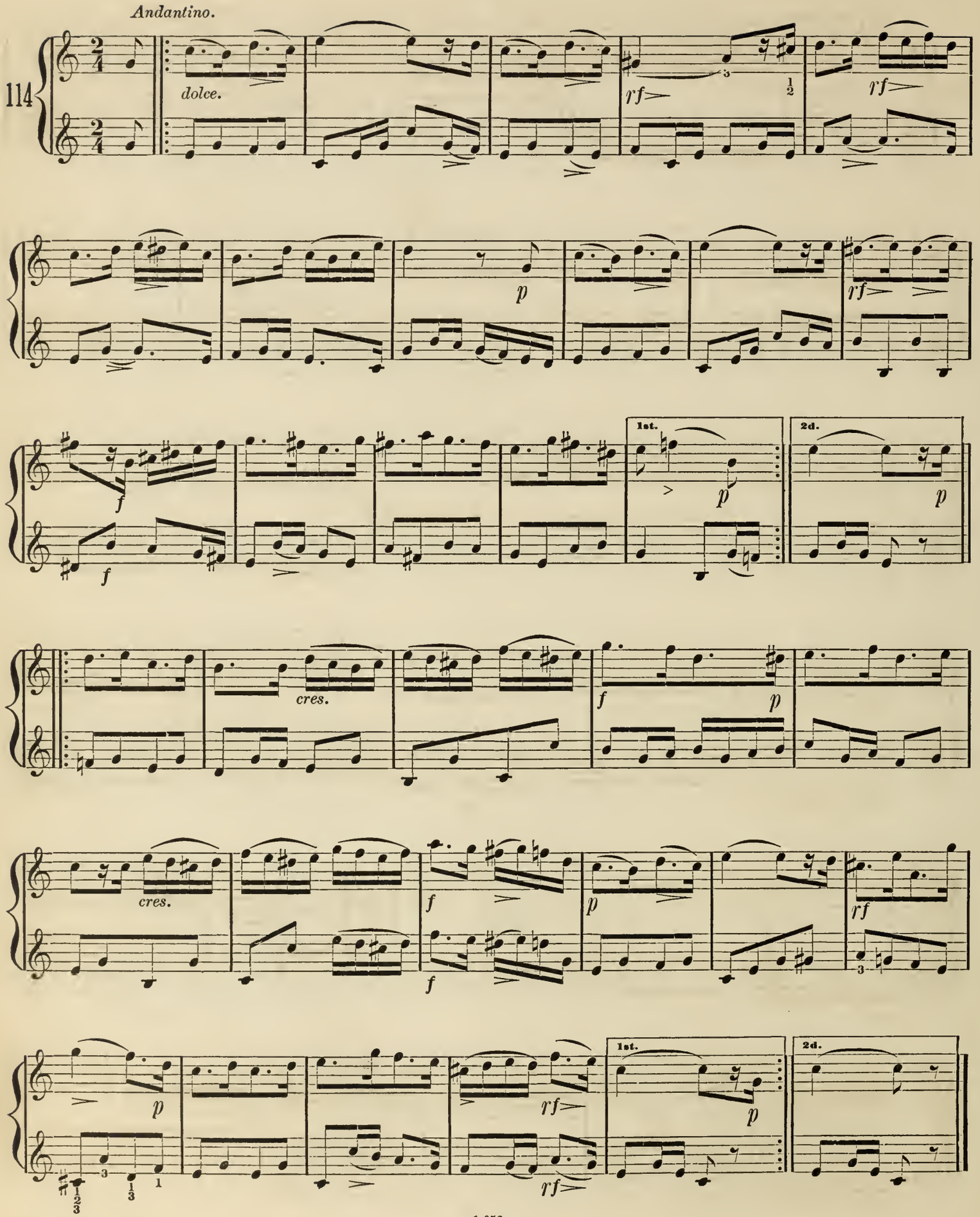
The dotted eighth should be attacked with an accent, then diminished to the third quarter-beat, which may be considered as a rest—unless, of course, in cases where the notes are slurred or tied, when the sixteenth following the dot must be attacked more softly. To show how these last two notes should be played, take the syllable Tu for the first, and Du for the second. This action of the tongue makes it much easier to execute the sixteenth lightly.

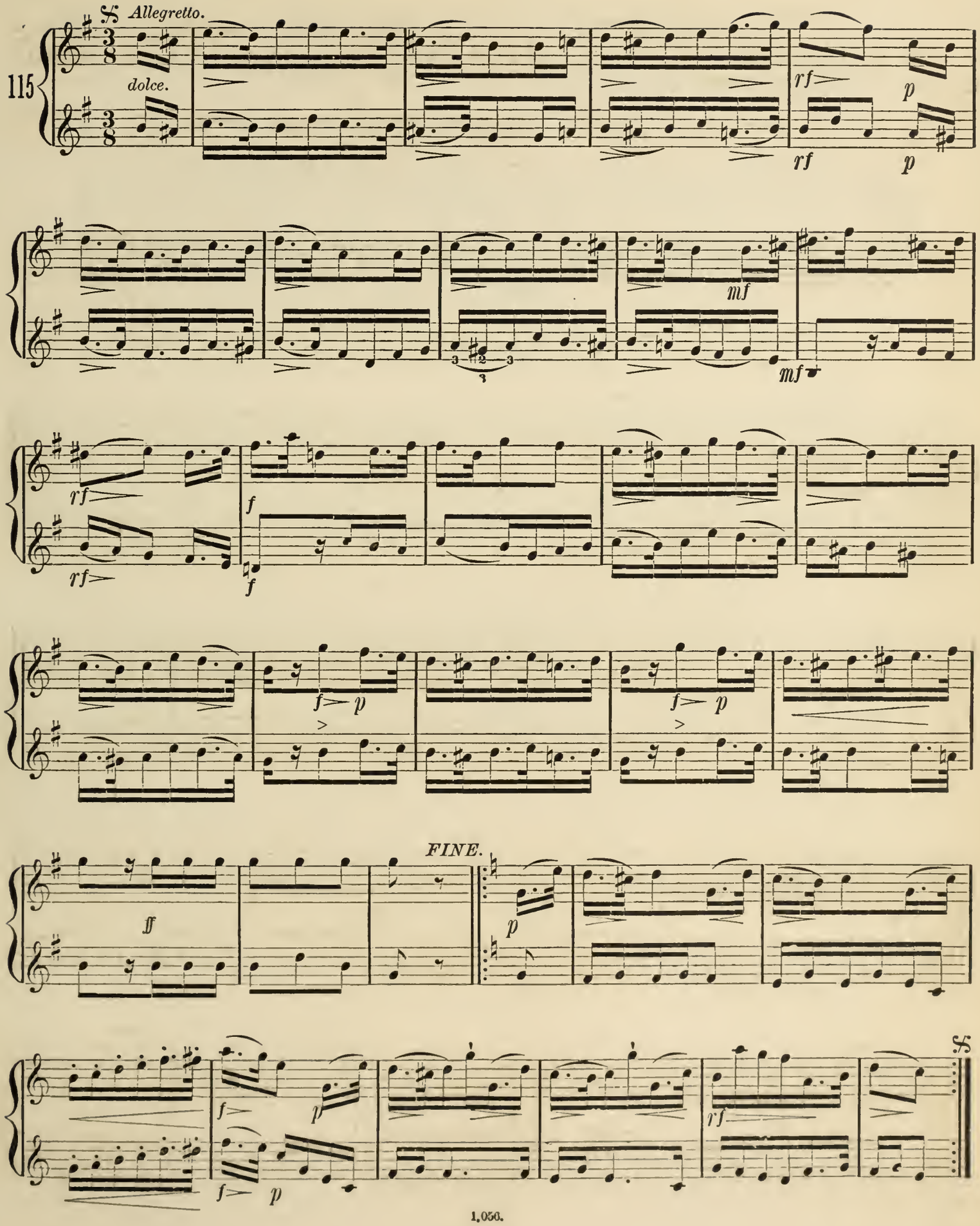
EXAMPLE.






Allegretto.
113
dolce.
cres.
dim.
mf

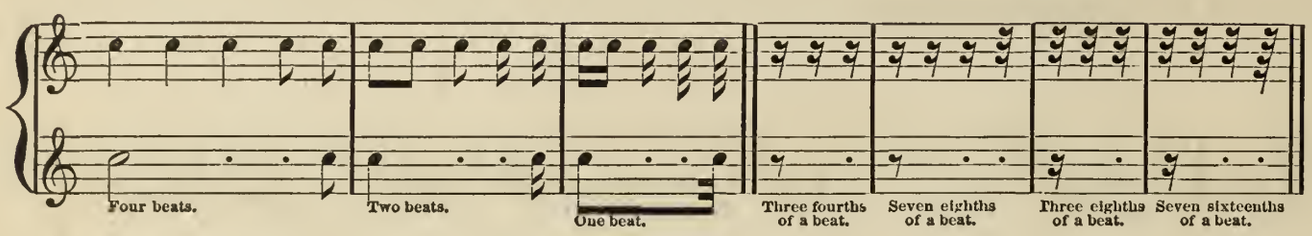

Andantino.
114
dolce.
rf
rf
p
rf
f
f
1st.
2d.
p
p
cres.
f
p
cres.
f
f
p
rf
p
rf
rf
1st.
2d.
p


Allegretto.
115
dolce.
rf
p
rf
p
mf
mf
rf
rf
f
f
f
p
f
p
FINE.
ff
p
f
p
f
p
rf

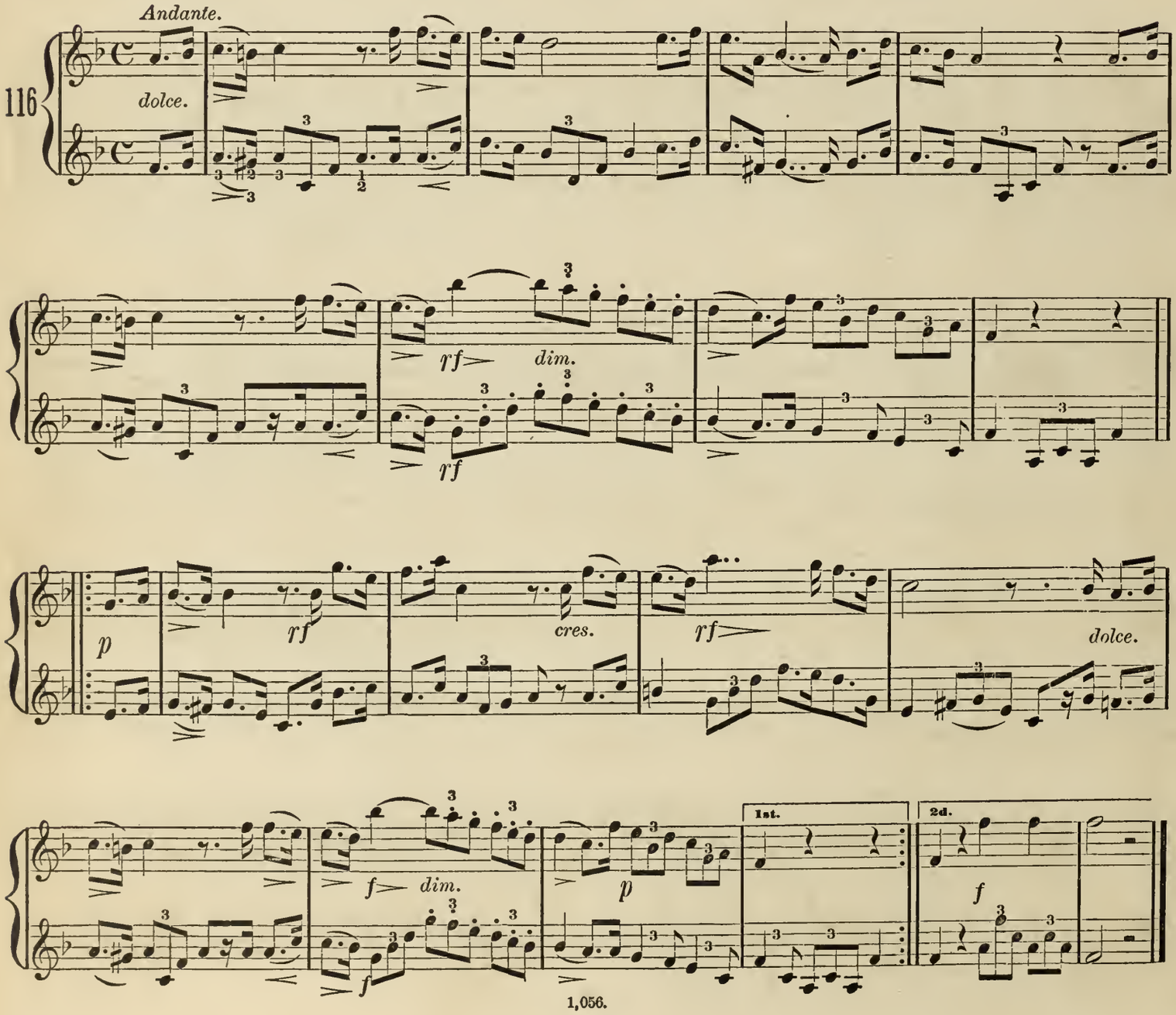
STUDY OF DOUBLE-DOTTED NOTES.

A second dot placed after a note increases its duration by half the value of the first dot. In the same manner, and for the same effect, dots may also be placed after rests.

EXAMPLE.



AIR FROM "NORMA."
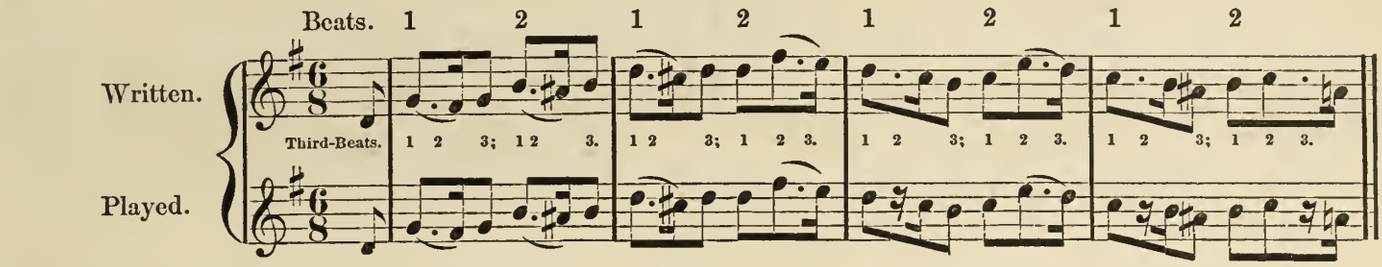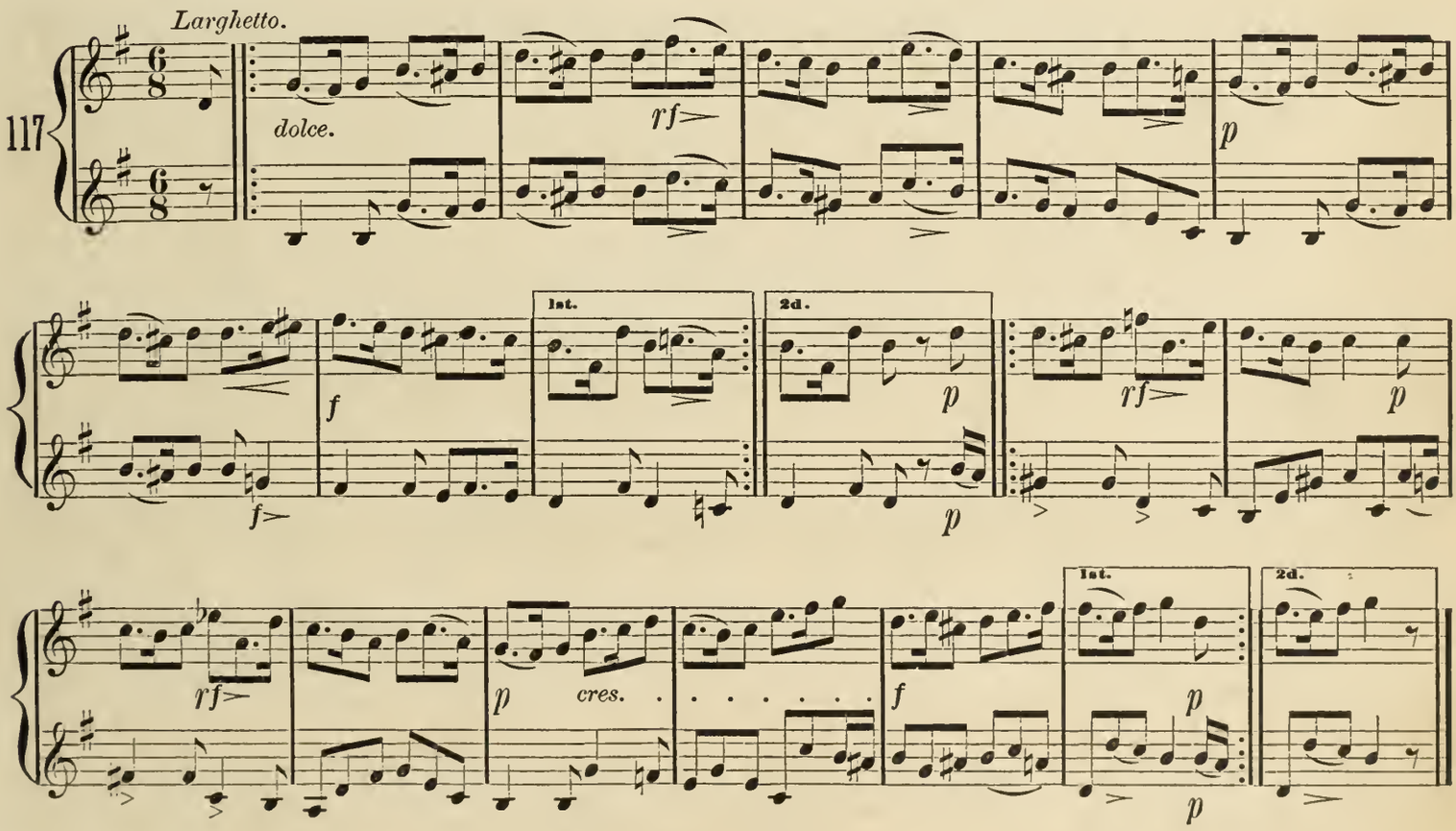


STUDY OF DOTTED EIGHTHS IN COMPOUND TIME.

To ascertain correctly the value of the dot placed after the eighth-note, in compound measures, the time should be counted by third-beats; the first for the value of the eighth; the second for the dot and sixteenth; the third for the next eighth.

NOTE: Both in simple time (two beats in the measure) and in compound time, the dot is considered as a rest of equal value, except when the dotted notes are slurred.
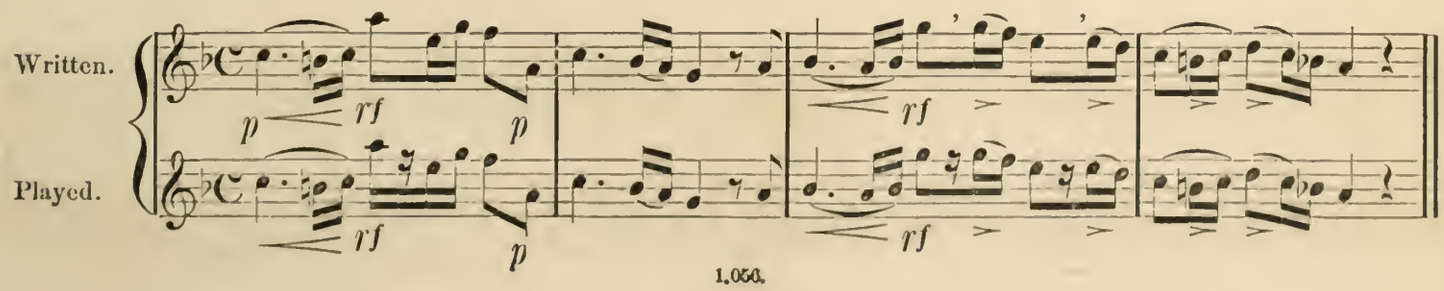
EXAMPLE.

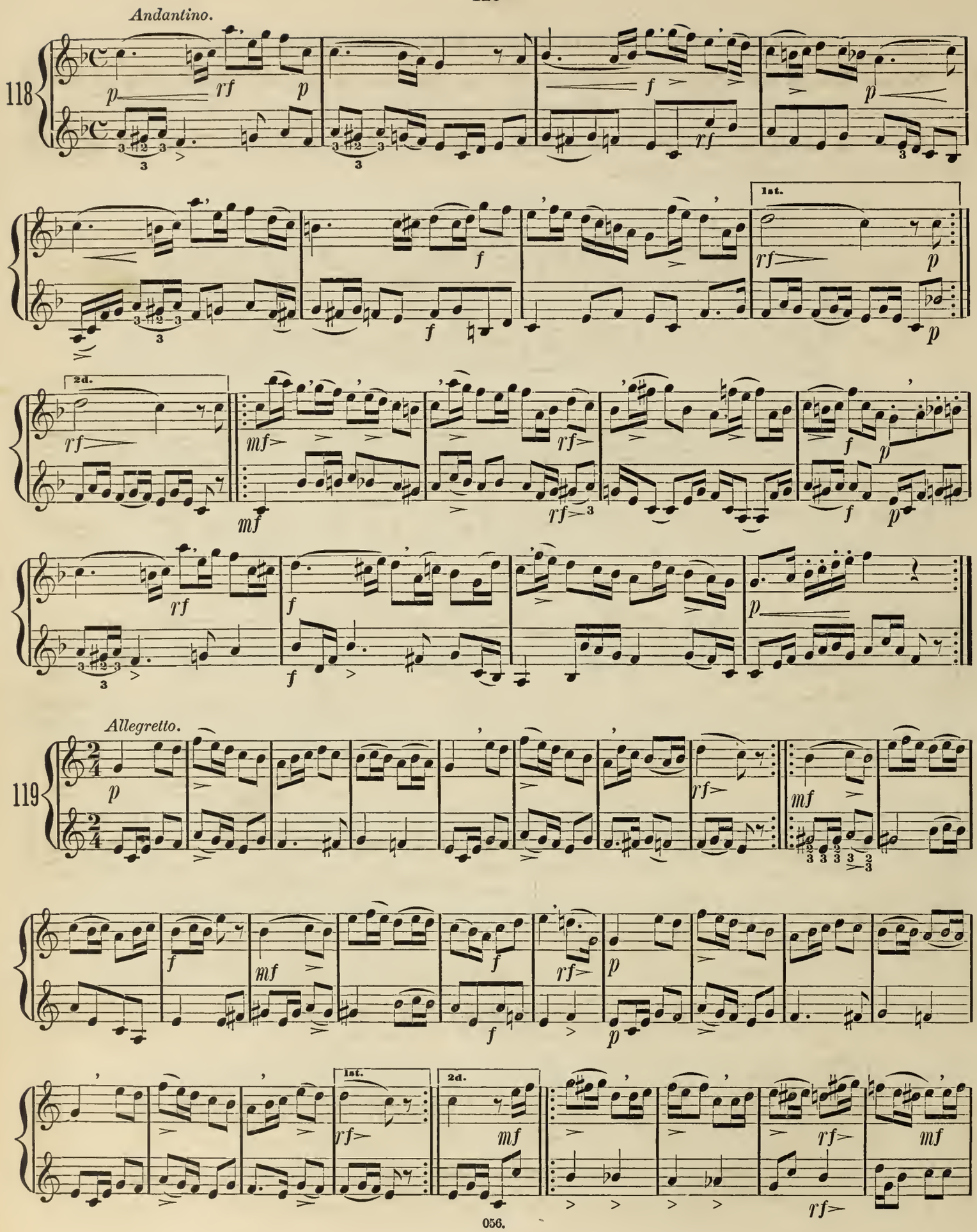


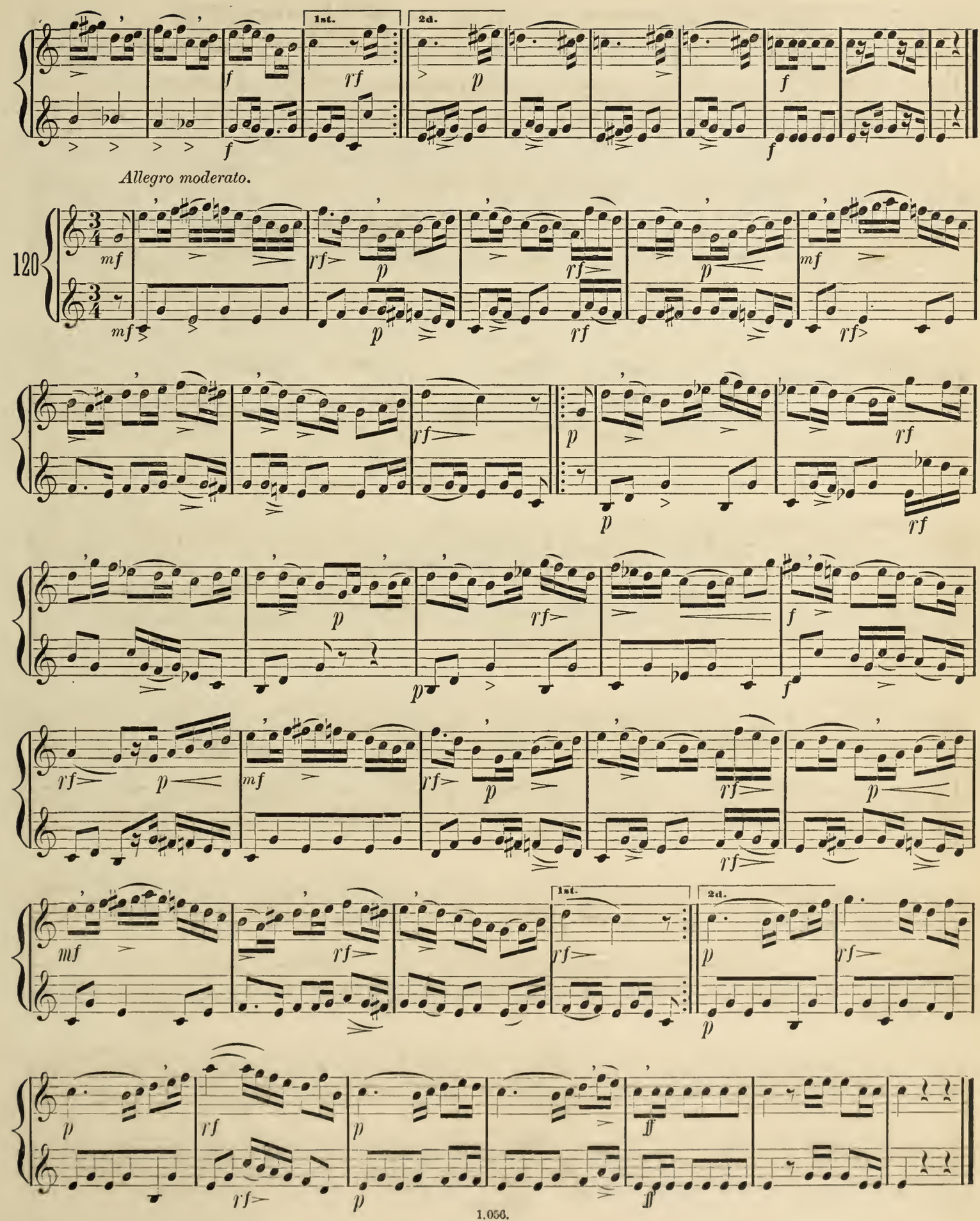


REMARK. When two notes follow on the same degree, the first must be separated from the second, especially if the latter is slurred to one or more notes.

EXAMPLE.

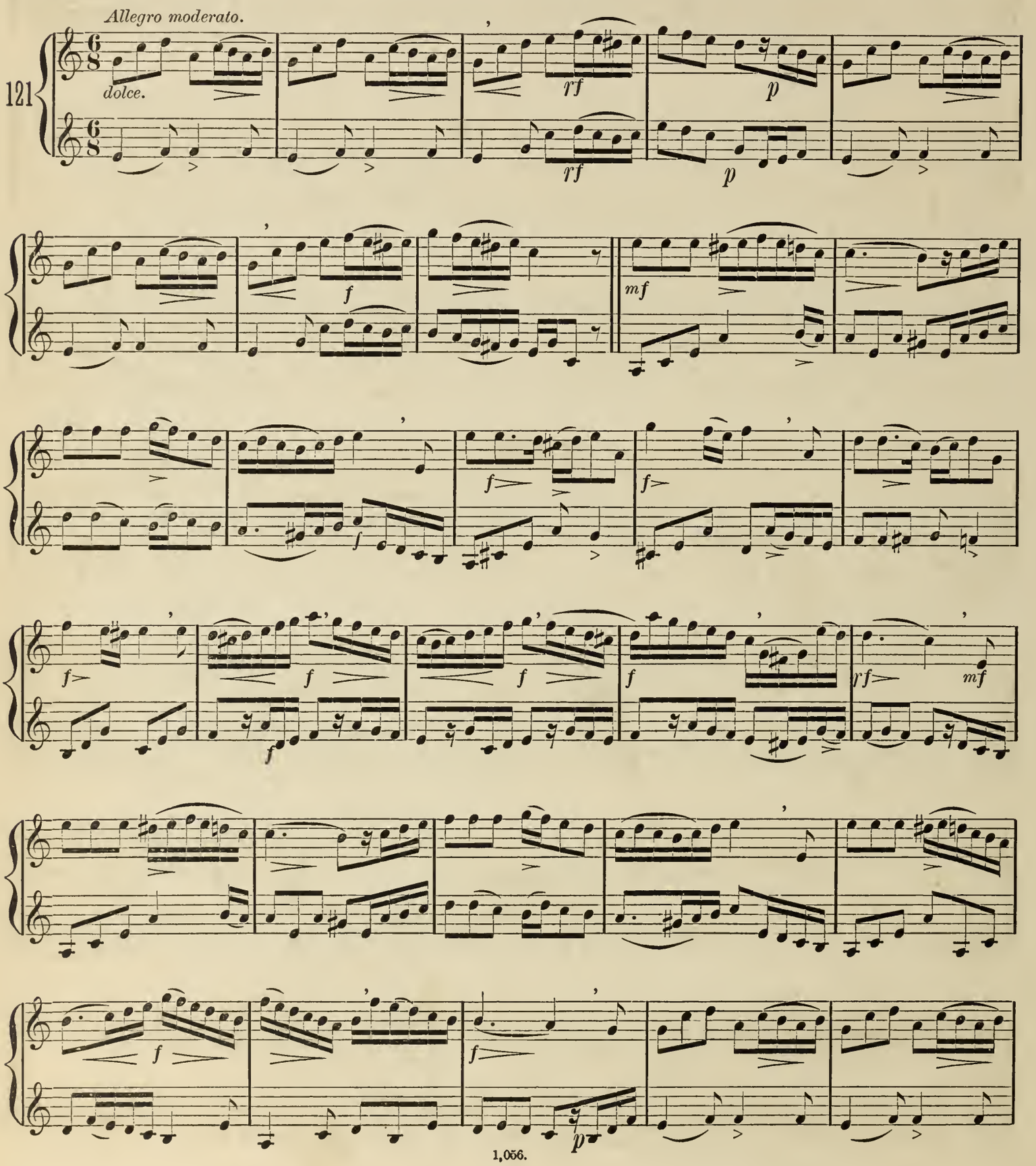


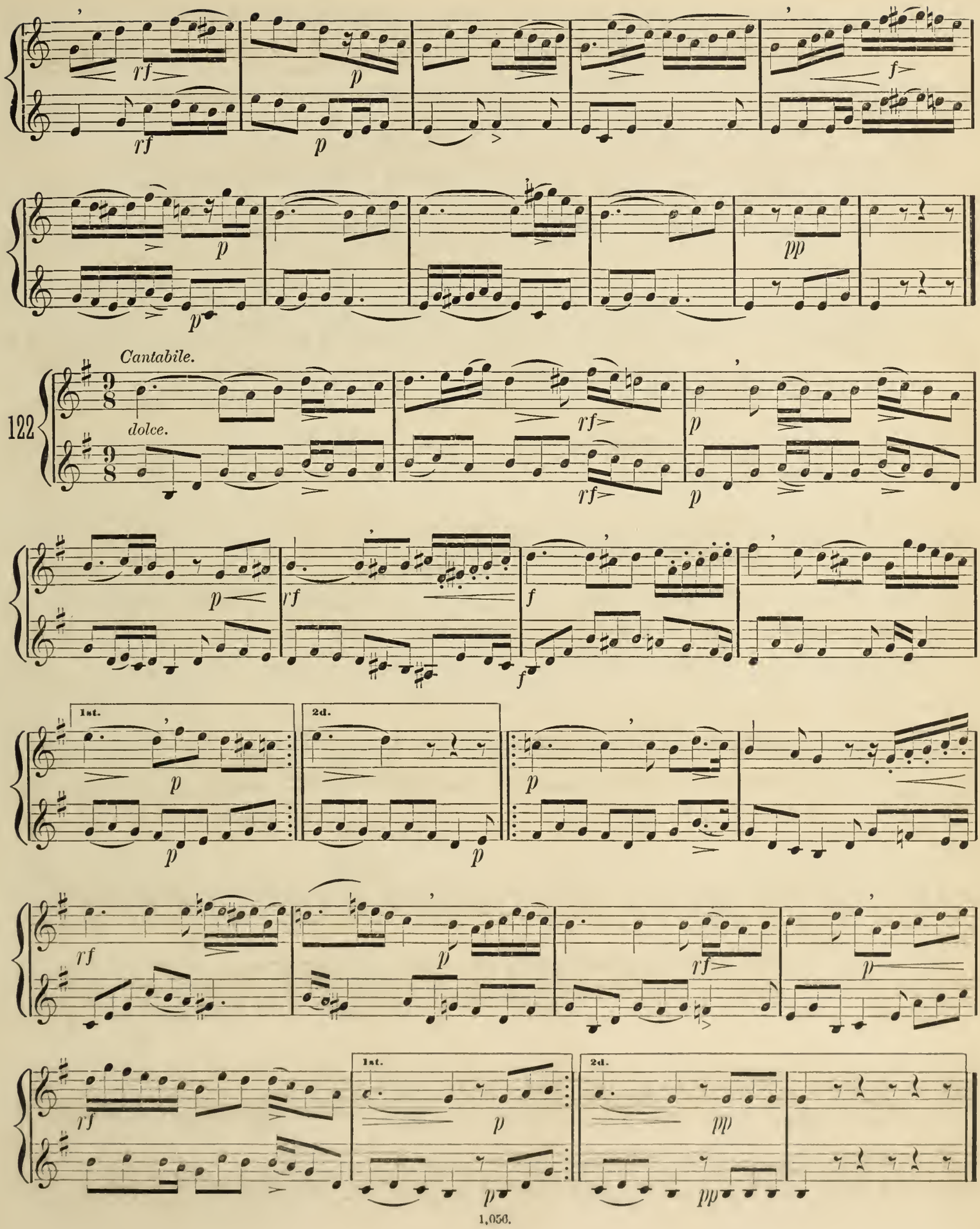

Andantino.
118
1st.
2d.
Allegretto.
119


1st.
2d.
Allegro moderato.
120

STUDY ON THE VALUE OF SIXTEENTHS IN COMPOUND TRIPLE TIME.

In compound time, each beat requires a dotted quarter (♩.), or three eighths (♪♪♪), or six sixteenths (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯), and can be divided by counting the eighths: three for the dotted quarter, and one eighth or two sixteenths for each beat.



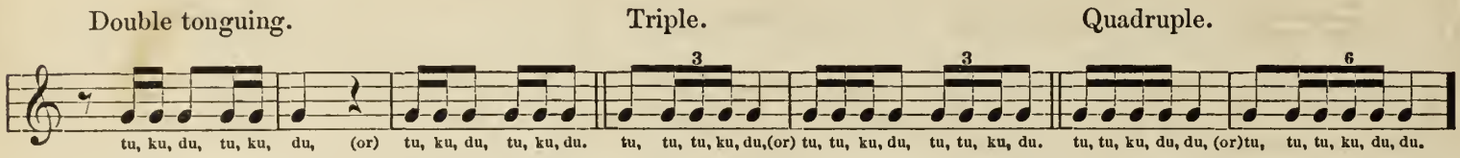

rf
p
f
pp
Cantabile.
dolce.
122
1st.
2d.

TONGUING IN TRUMPET STYLE.

Besides the simple tonguing, indicated by the syllable *Tu* or *Du*, another articulation is also used, which, however, can only be employed in conjunction with the former two. The latter is indicated by the syllable *Ku*, which must be pronounced as if half of the tongue were touching the palate.

The union of these three syllables *Tu*, *Du*, *Ku*, produces what is called double tonguing, or trumpet style.

There are three different kinds of tonguing, which are pronounced in the following manner: Double tonguing *Tu*, *Ku*, *Du;* Triple, *Tu*, *Tu*, *Ku*, *Du;* Quapruple, *Tu*, *Tu*, *Ku*, *Du*, *Du*. They are written thus:—



It will be noticed that these different tonguings can only be made when the notes are on the same degree.

Remark. Double tonguing has a poor effect, and its execution is only allowable when employed in a very animated movement.
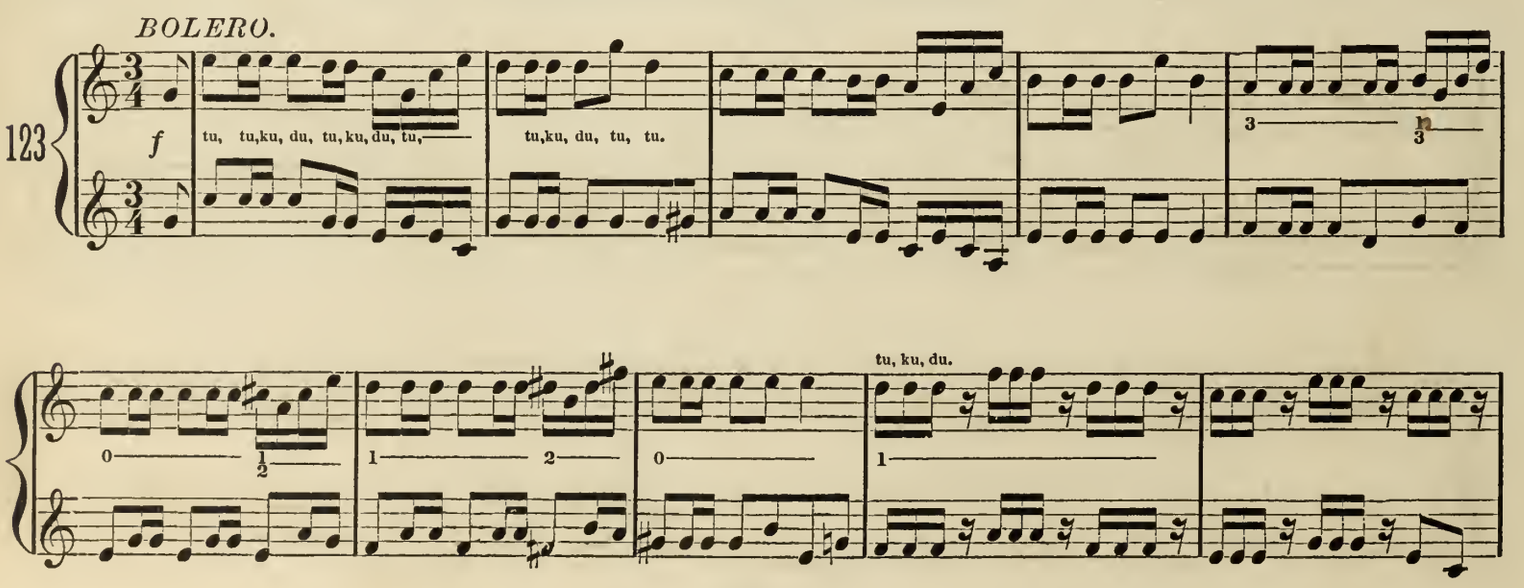
Triple tonguing is more generally used, on account of its brilliant execution. Quadruple tonguing, although very brilliant, is rarely used, on account of the difficulty of executing it with neatness.

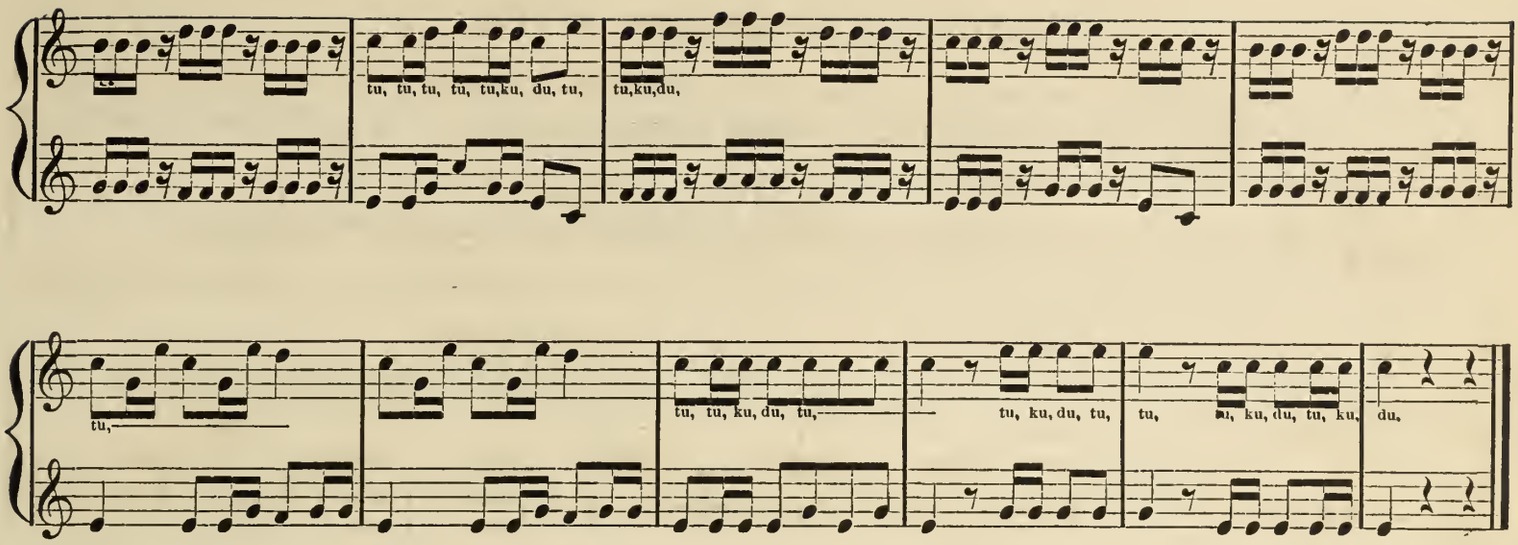
These different styles of articulation facilitate the action of the tongue very much, and enable the performer to precipitate the notes with greater vivacity. Thus the artist practises the trumpet style, employing these different tonguings, especially in certain pieces of music of "fanfare" (trumpet tone) which require uncommon vigor.

It is essential for the cornet-player to practise these different articulations, to enable him to play parts which are written for the trumpet.

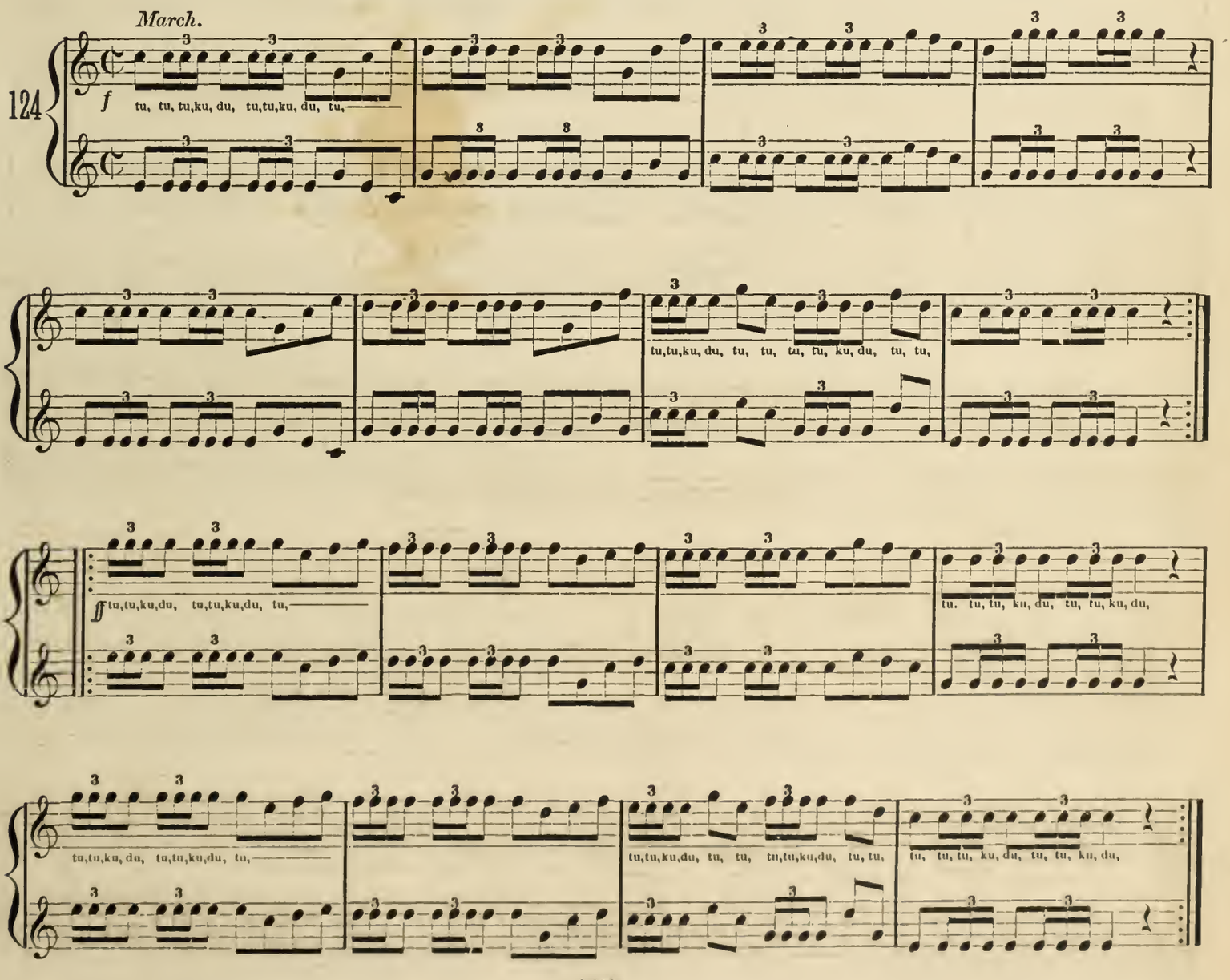
Note. Before passing to the following studies, the pupil should practise the pronunciation of the syllables of the different styles on the mouth-piece alone, commencing by articulating slowly, accelerating by degrees, until perfect execution is attained.

EXERCISES IN DOUBLE TONGUING.

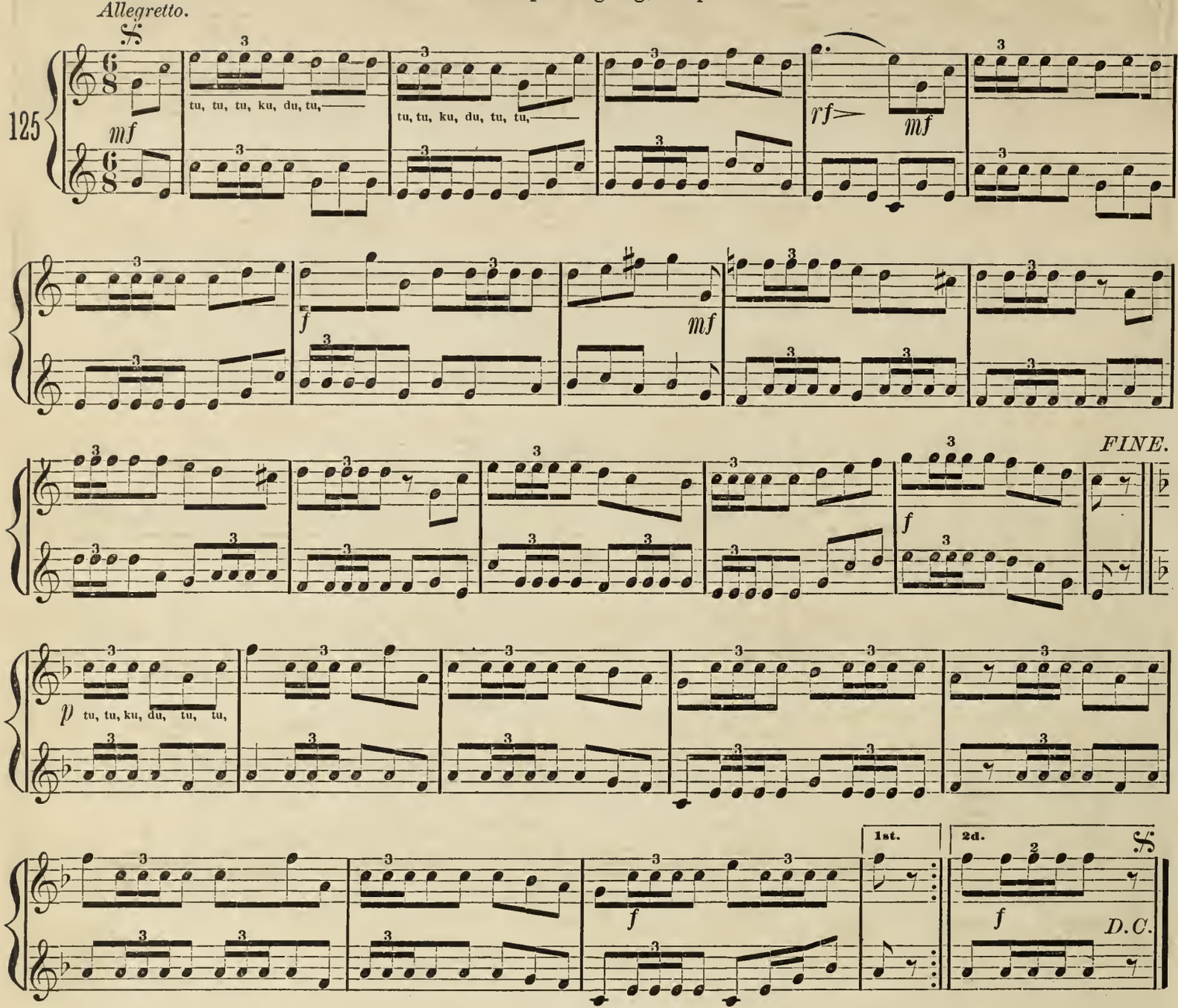




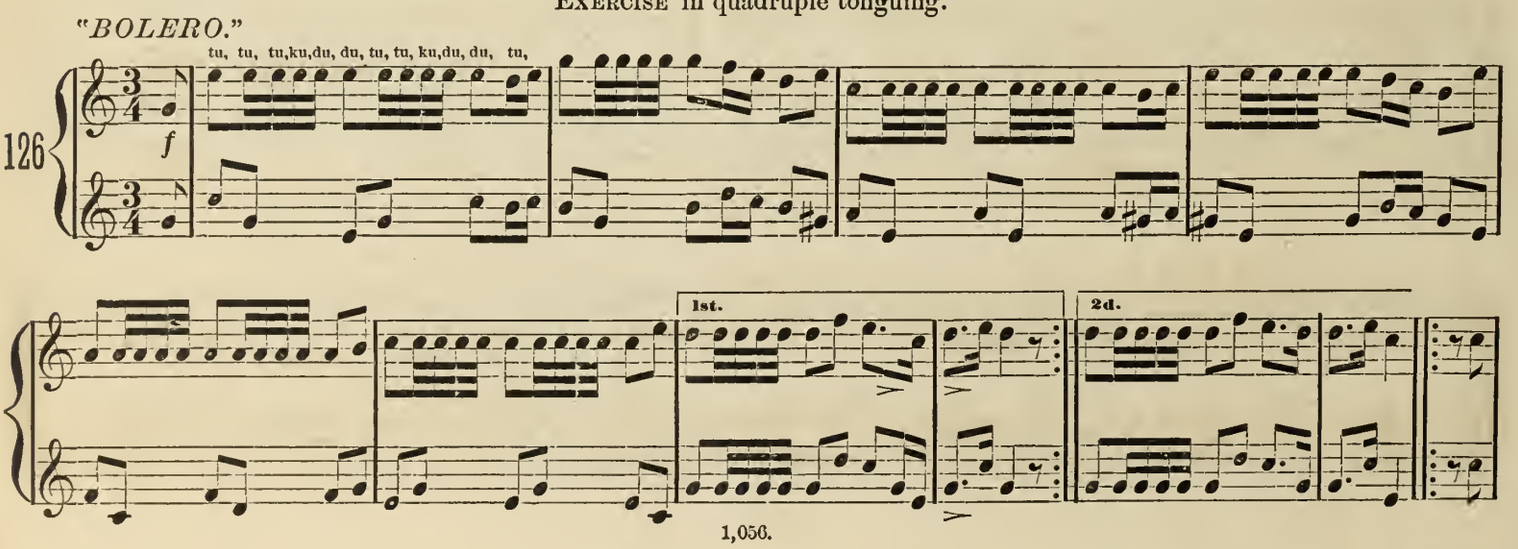
EXERCISE in triple tonguing, common time.

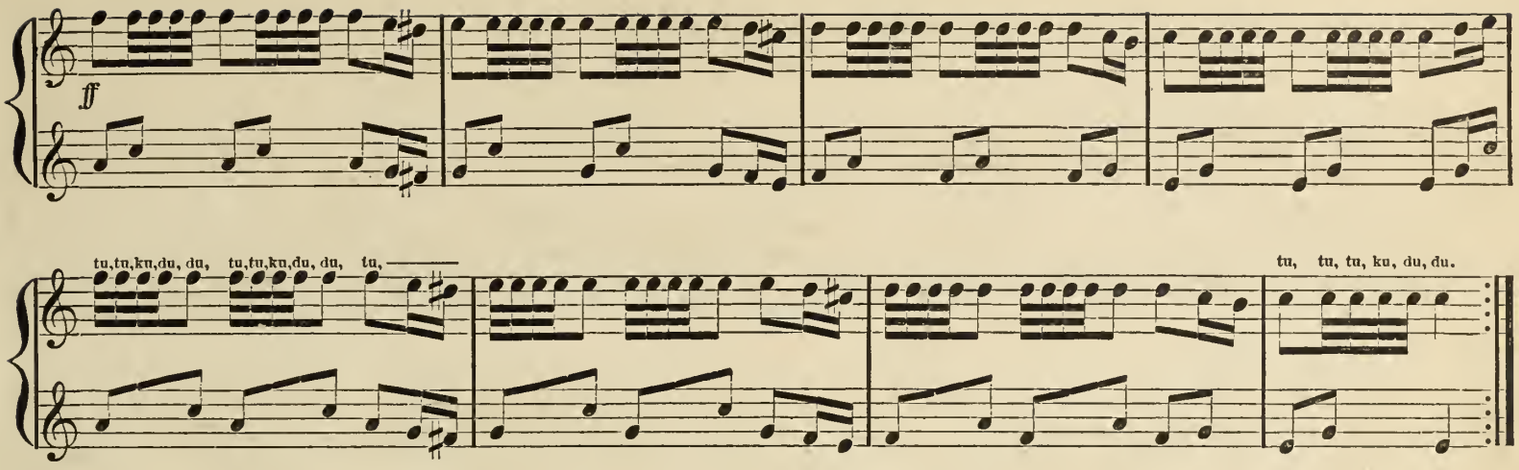


EXERCISE in triple tonguing, compound time.
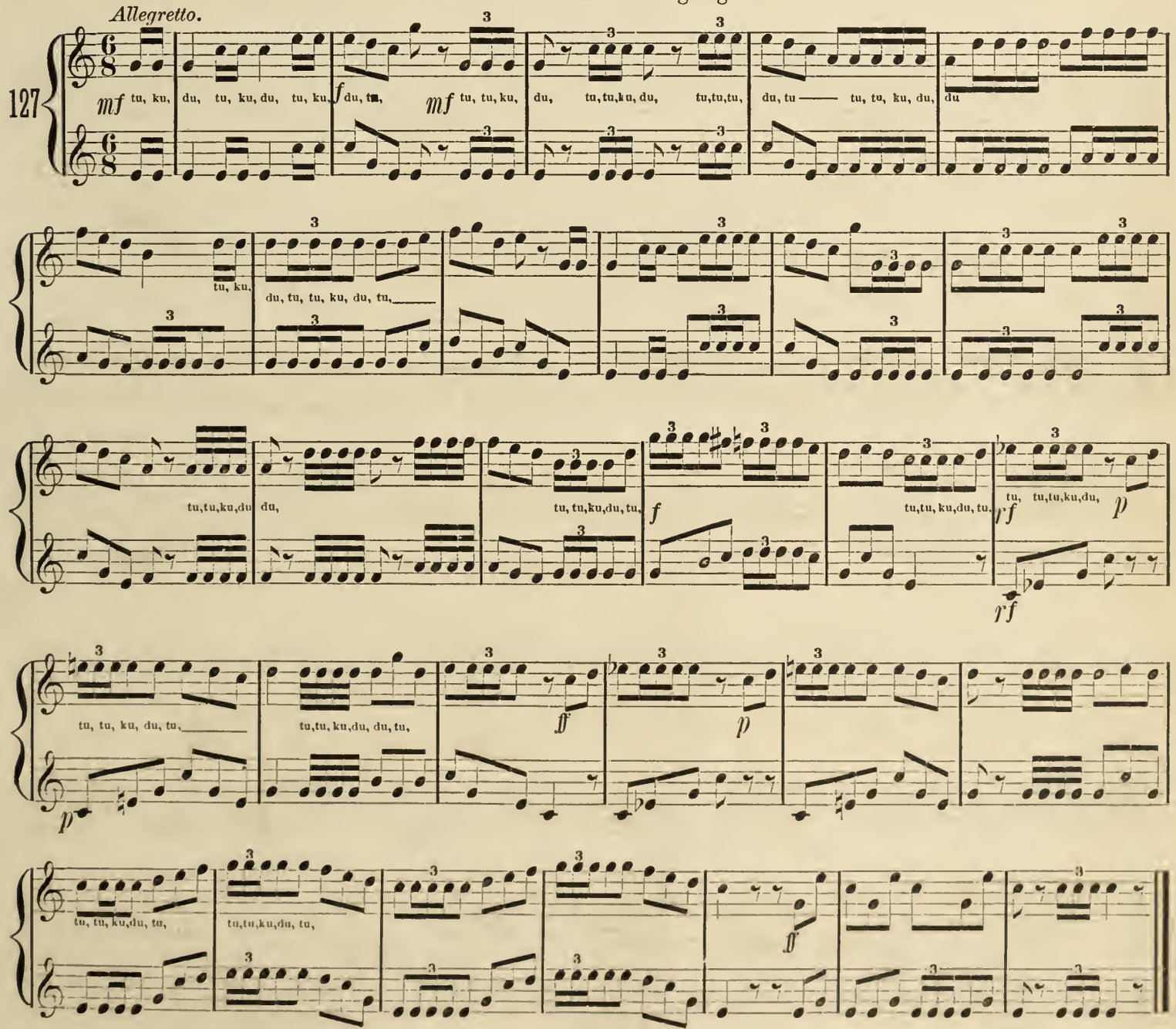


EXERCISE in quadruple tonguing.





Review of the different tonguings.

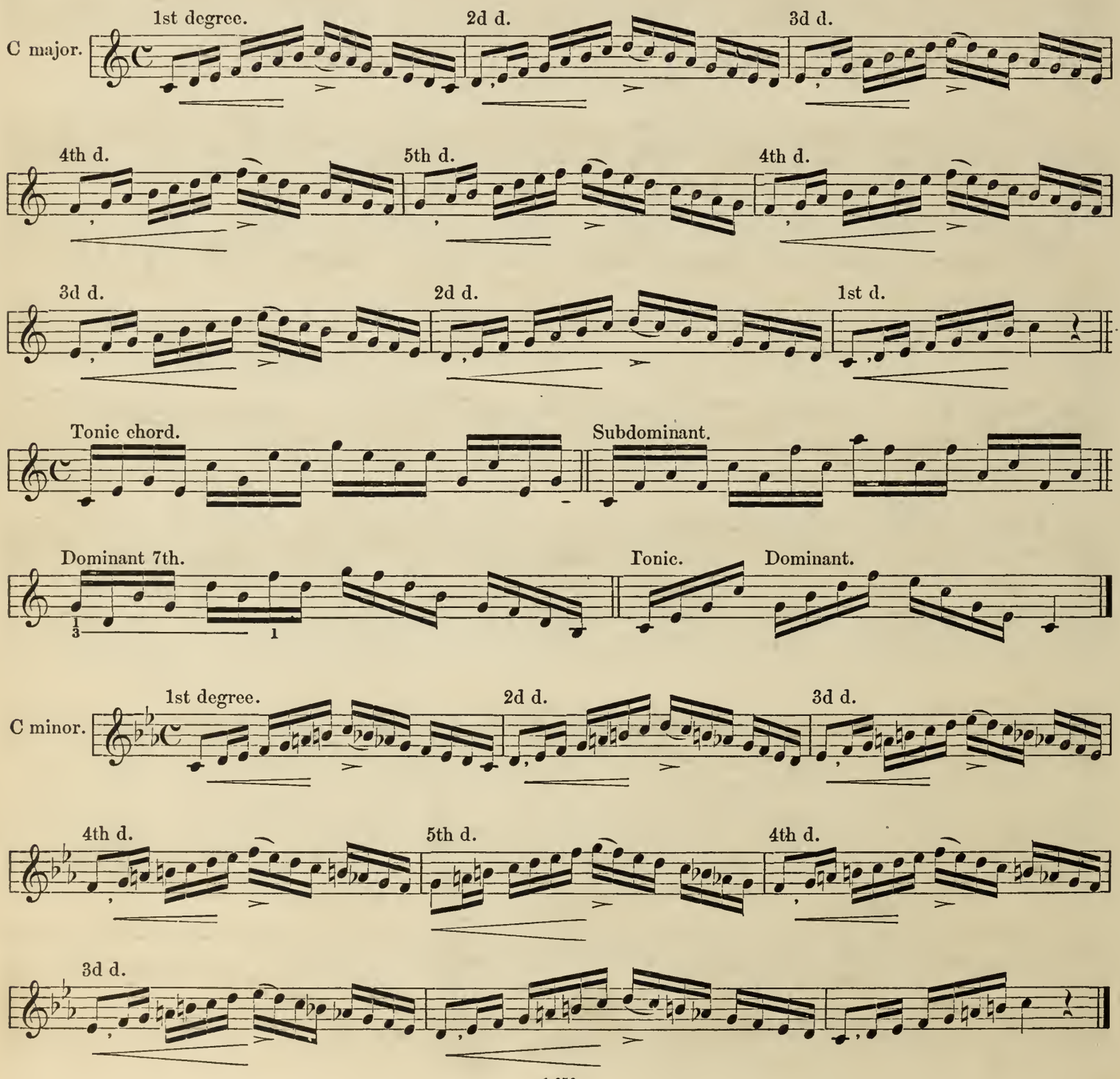


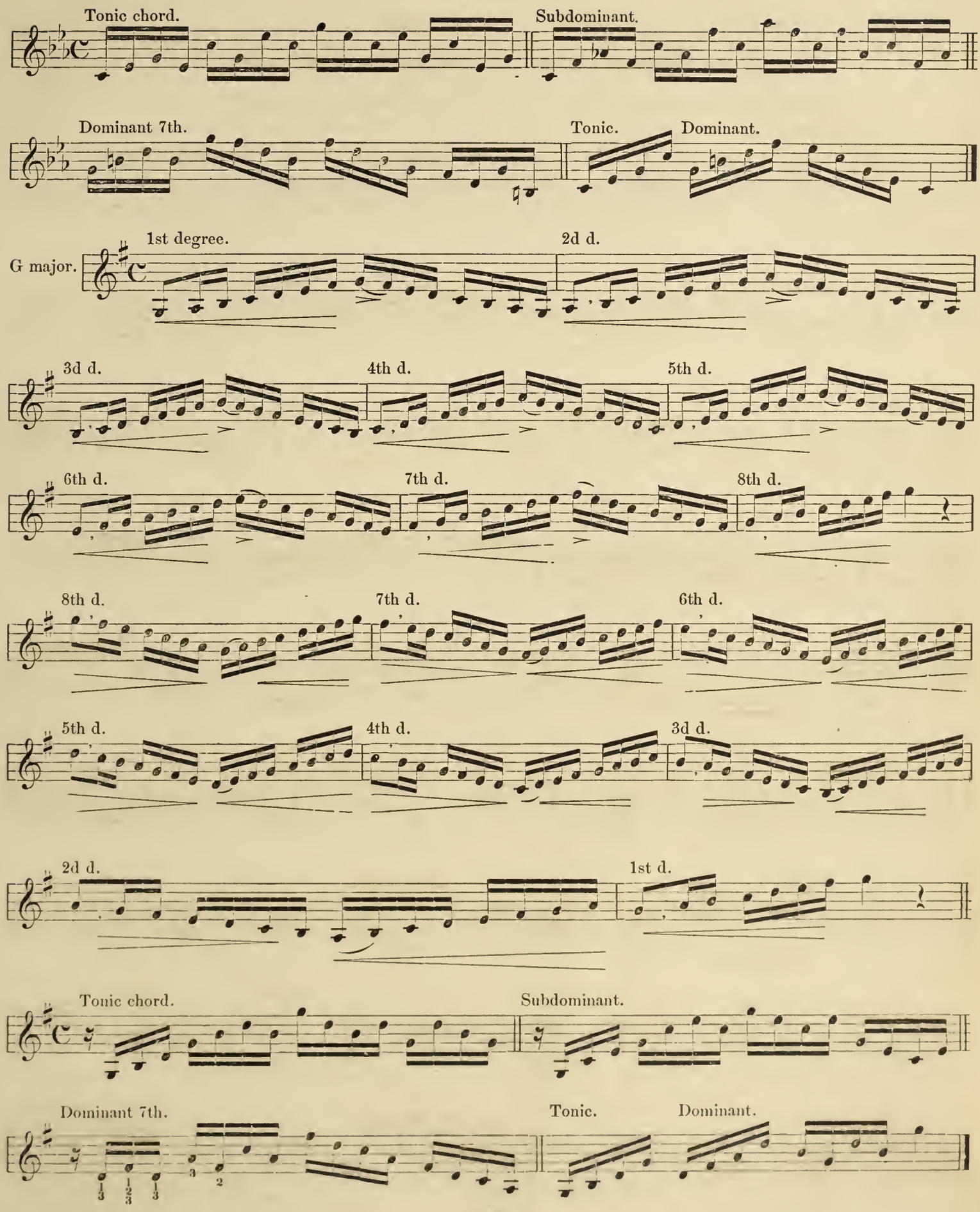
STUDY OF THE SCALES.

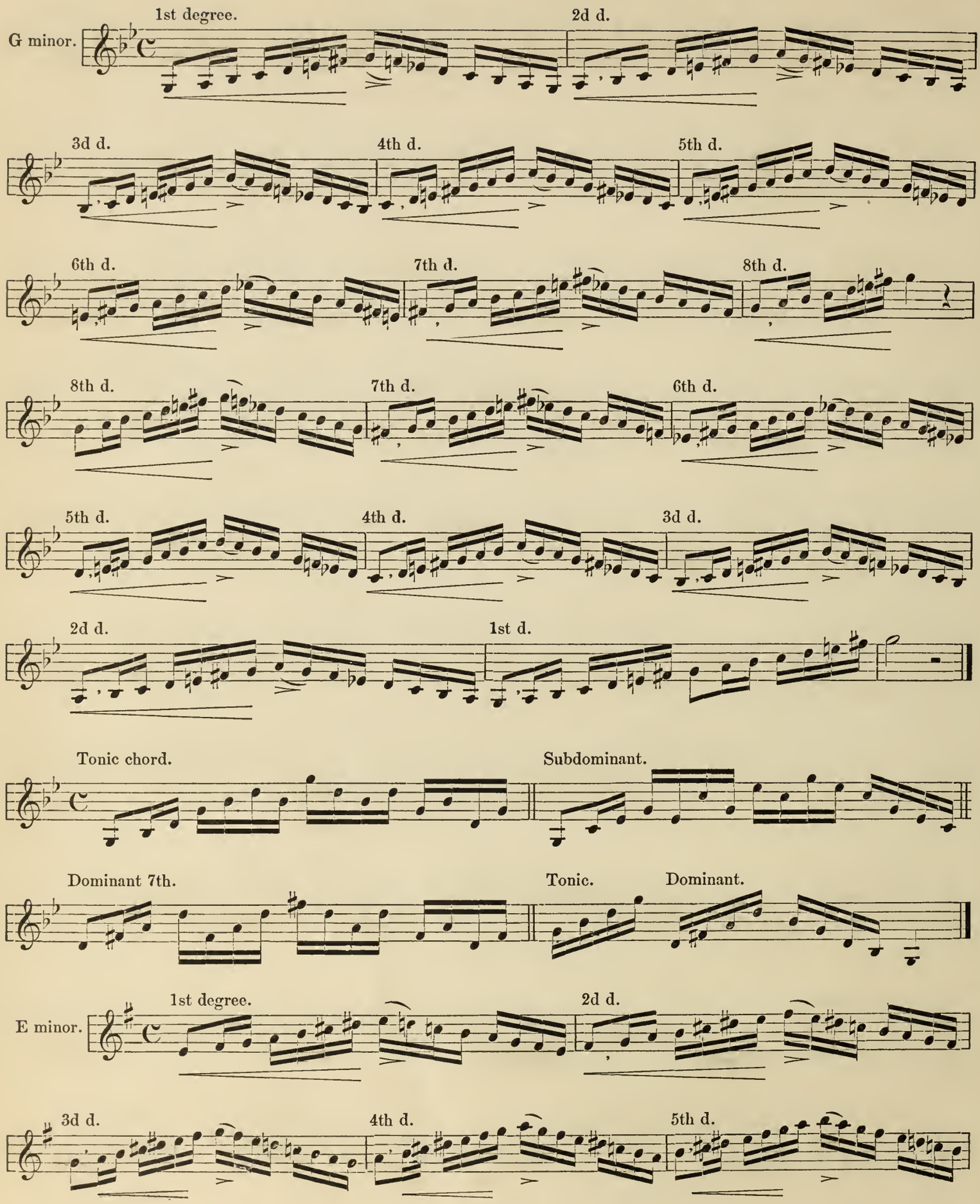
ON ALL THE DEGREES IN THE MAJOR AND MINOR KEYS MOST IN USE.

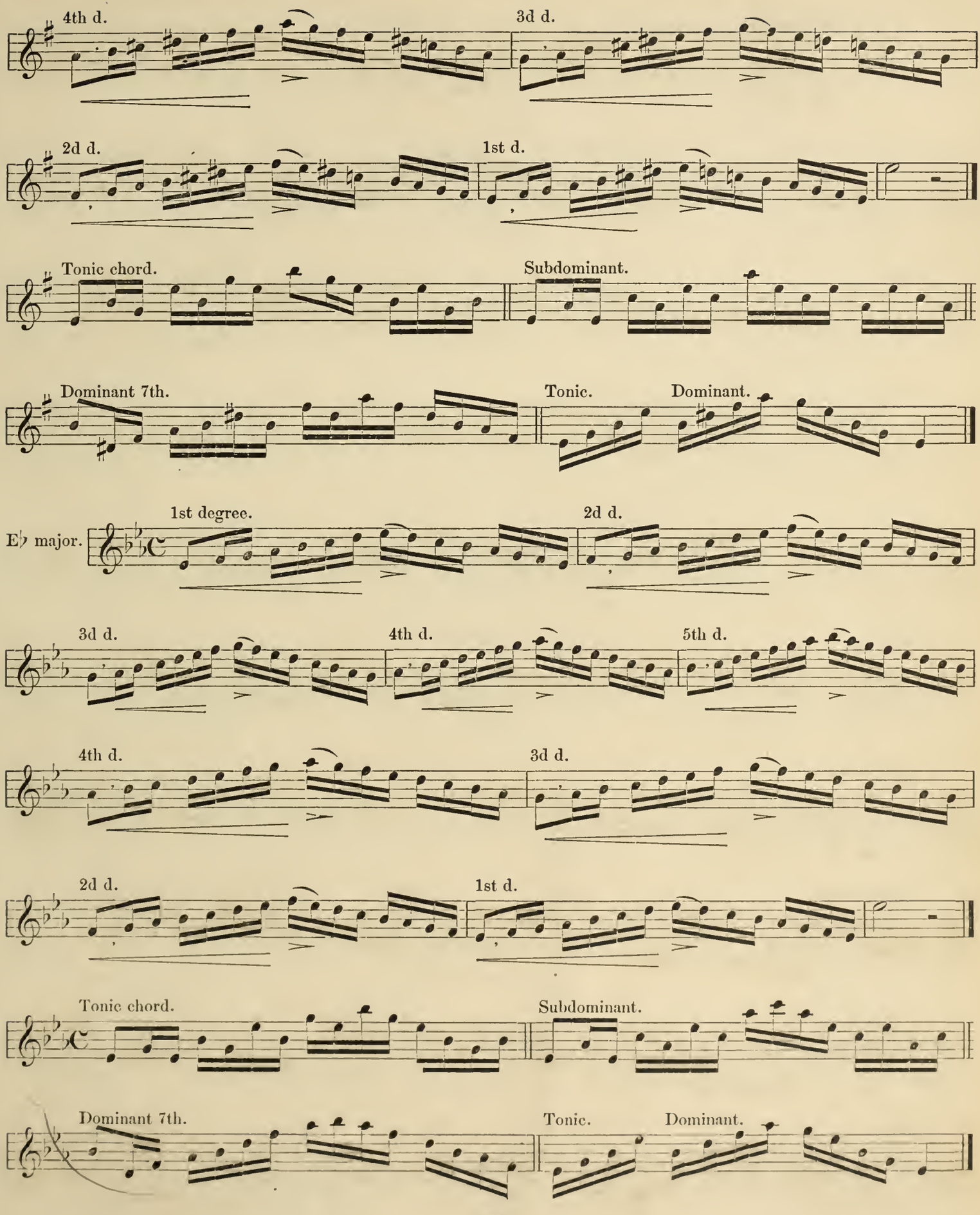
In order to acquire lightness in the articulation of the tonguing, and suppleness in the execution of the different fingerings, the following scales must at first be played in a moderate movement, then a little more animated, taking care to breath after having played the first note of each measure, at the place indicated by a comma (,). Each of these scales is followed by an exercise on the tonic chord, major and minor, also on the subdominant and dominant, with their inversions.

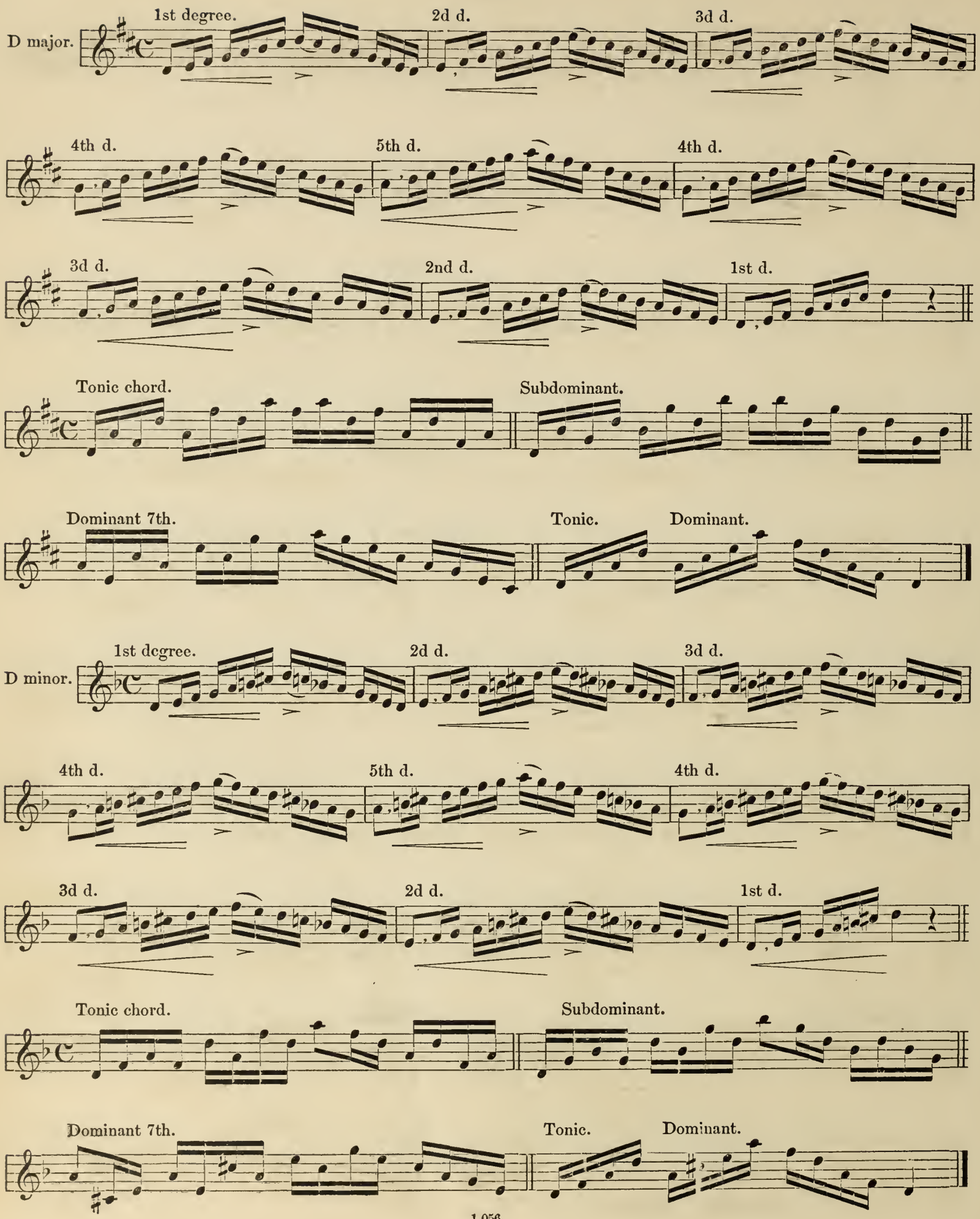
NOTE.—In order to accustom the pupil to render all the tones, high or low, these scales must be practised alternately with all the crooks in use.
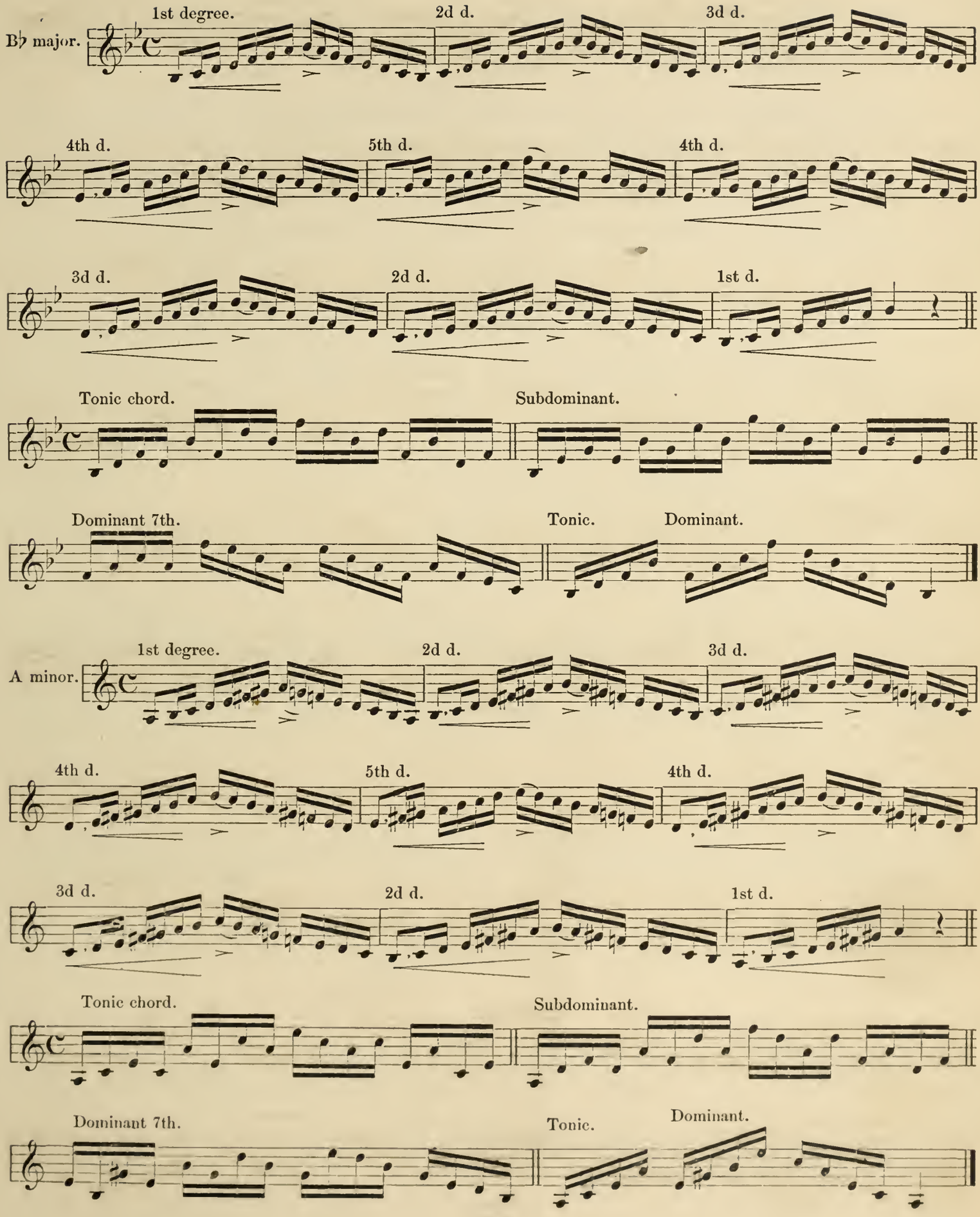



Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.
G major.
1st degree.
2d d.
3d d.
4th d.
5th d.
6th d.
7th d.
8th d.
8th d.
7th d.
6th d.
5th d.
4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.


G minor.
1st degree.
2d d.
3d d.
4th d.
5th d.
6th d.
7th d.
8th d.
8th d.
7th d.
6th d.
5th d.
4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.
E minor.
1st degree.
2d d.
3d d.
4th d.
5th d.


4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.
E♭ major.
1st degree.
2d d.
3d d.
4th d.
5th d.
4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.


D major.
1st degree.
2d d.
3d d.
4th d.
5th d.
4th d.
3d d.
2nd d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.
D minor.
1st degree.
2d d.
3d d.
4th d.
5th d.
4th d.
3d d.
2nd d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.


B♭ major.
1st degree.
2d d.
3d d.
4th d.
5th d.
4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.
A minor.
1st degree.
2d d.
3d d.
4th d.
5th d.
4th d.
3d d.
2d d.
1st d.
Tonic chord.
Subdominant.
Dominant 7th.
Tonic.
Dominant.

STUDY ON THE SYNCOPATED EIGHTH IN COMMON TIME.
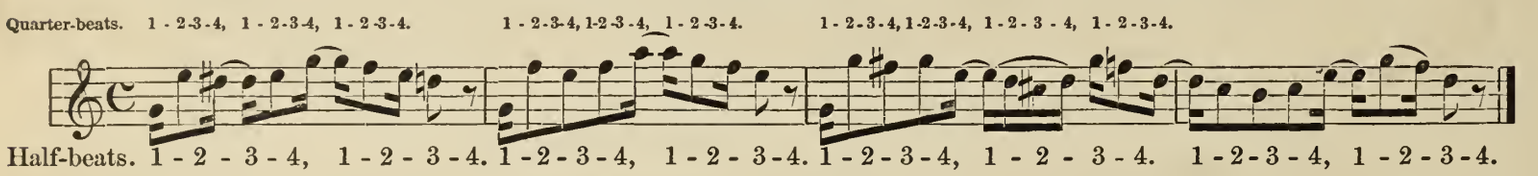
A syncope of an eighth is recognised when it is found between two sixteenths.

Two sixteenths on the same degree, when united by a tie, form also a syncope of an eighth.

The note which makes the syncope must be accented with more force than the preceding or following note. The syncope must also be separated from the preceding note, and not from the one on which it makes its resolution.

To measure a syncope of an eighth exactly, it should be marked by quarter-beats: the first on the sixteenth which precedes the syncope; the second and third on the eighth which makes the syncope; the fourth on the sixteenth which follows. The syncope is considered to be regular when the notes which surround it are of equal value.

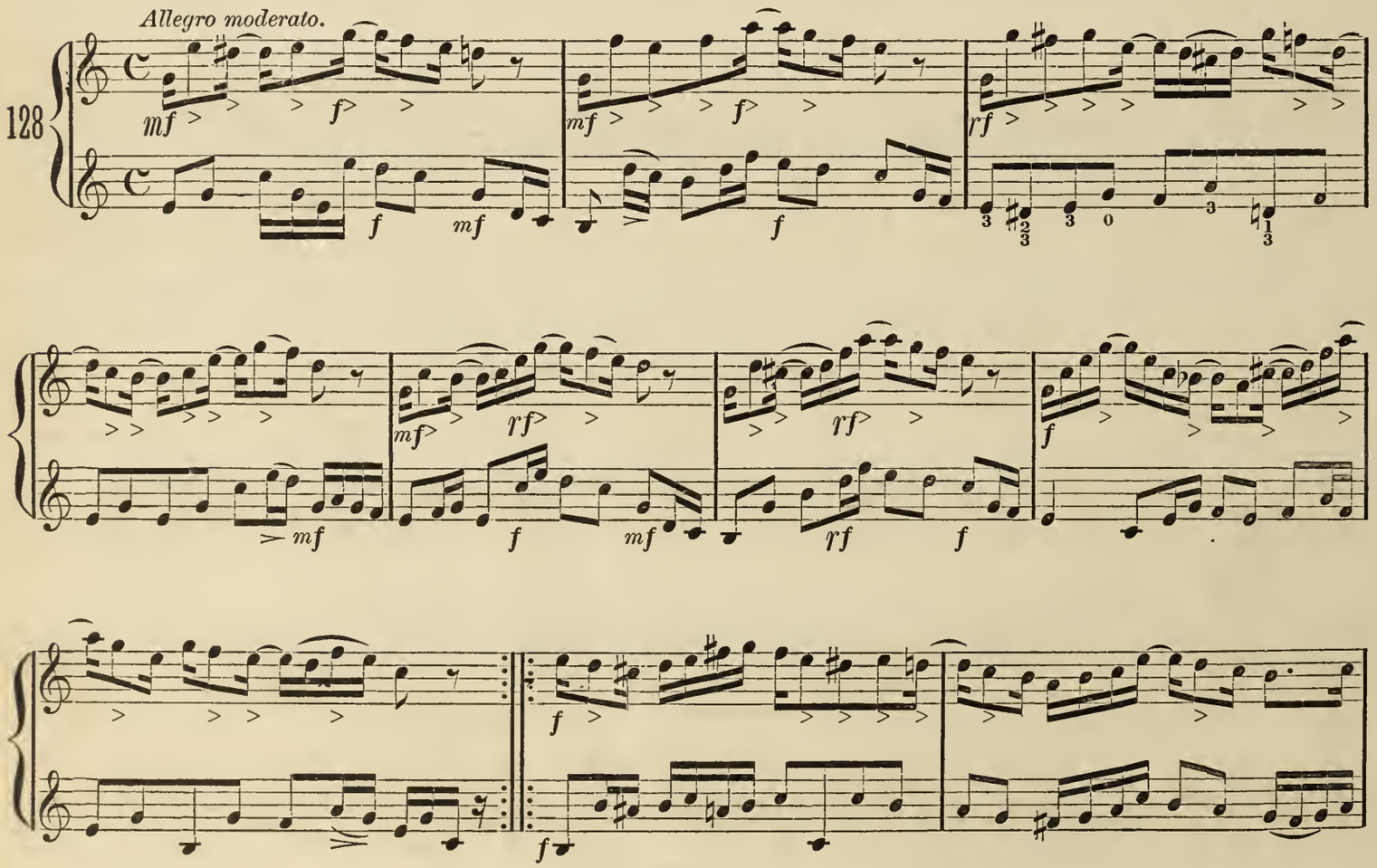
EXAMPLE.
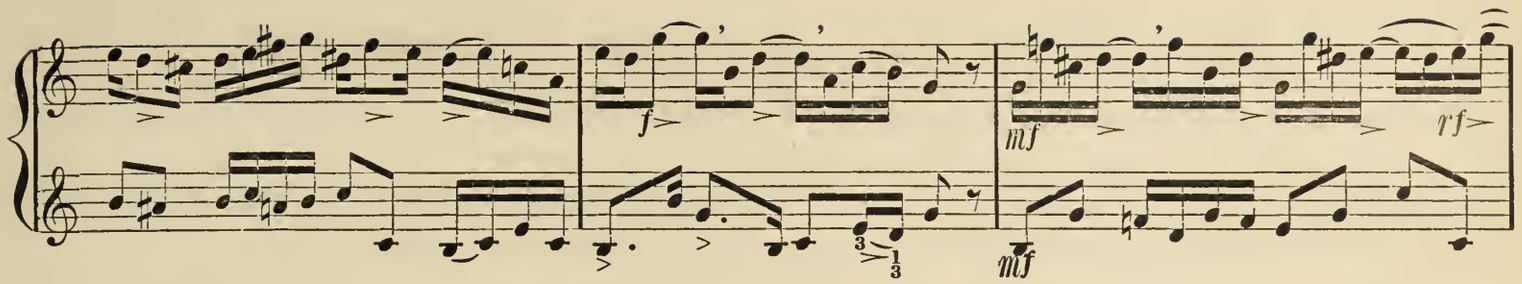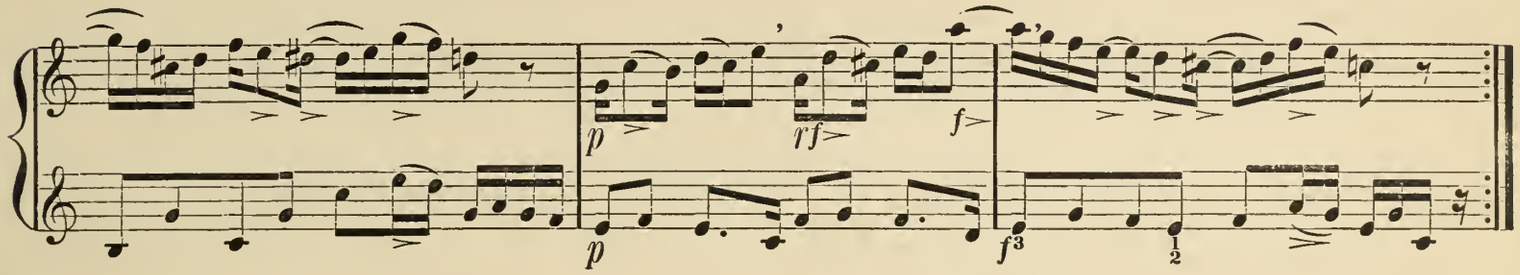


According to this example, it will be seen, that when counting eighths, the second beat comes on the middle of the syncopated note, and in counting sixteenths the syncope is equal to the preceding and following notes.
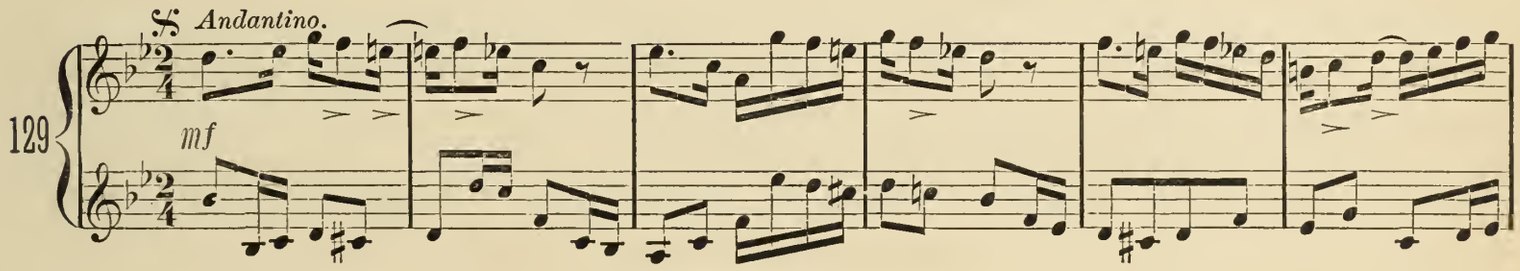
Breath may be taken after the syncope, except at its resolution.
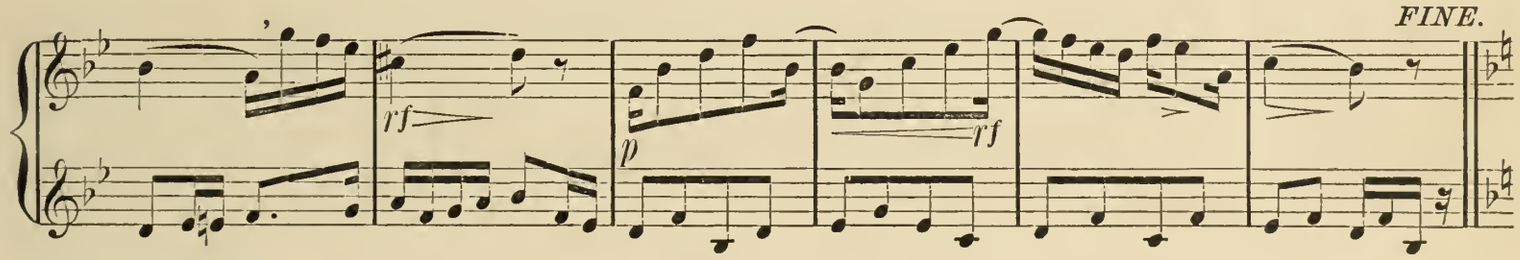
FIRST LESSON on the syncope of an eighth.
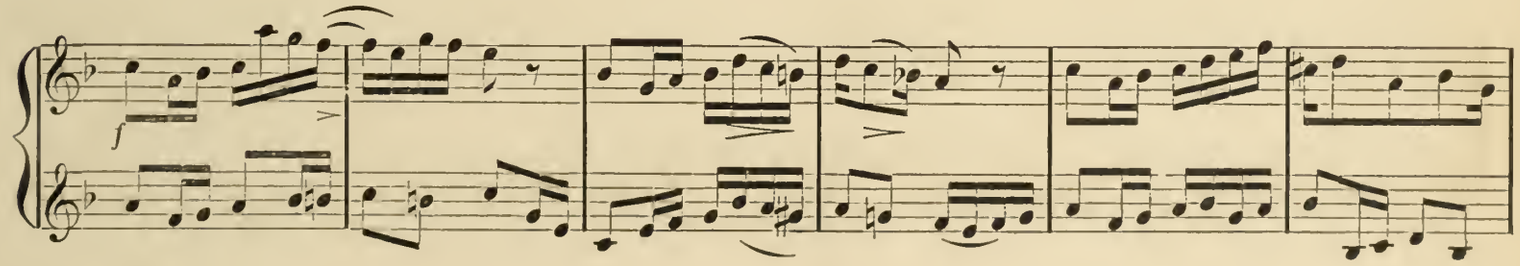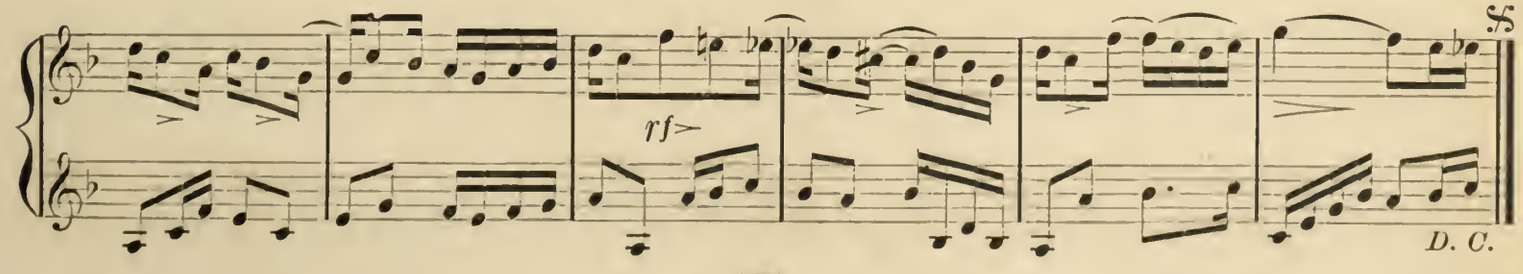



f
mf
mf
rf

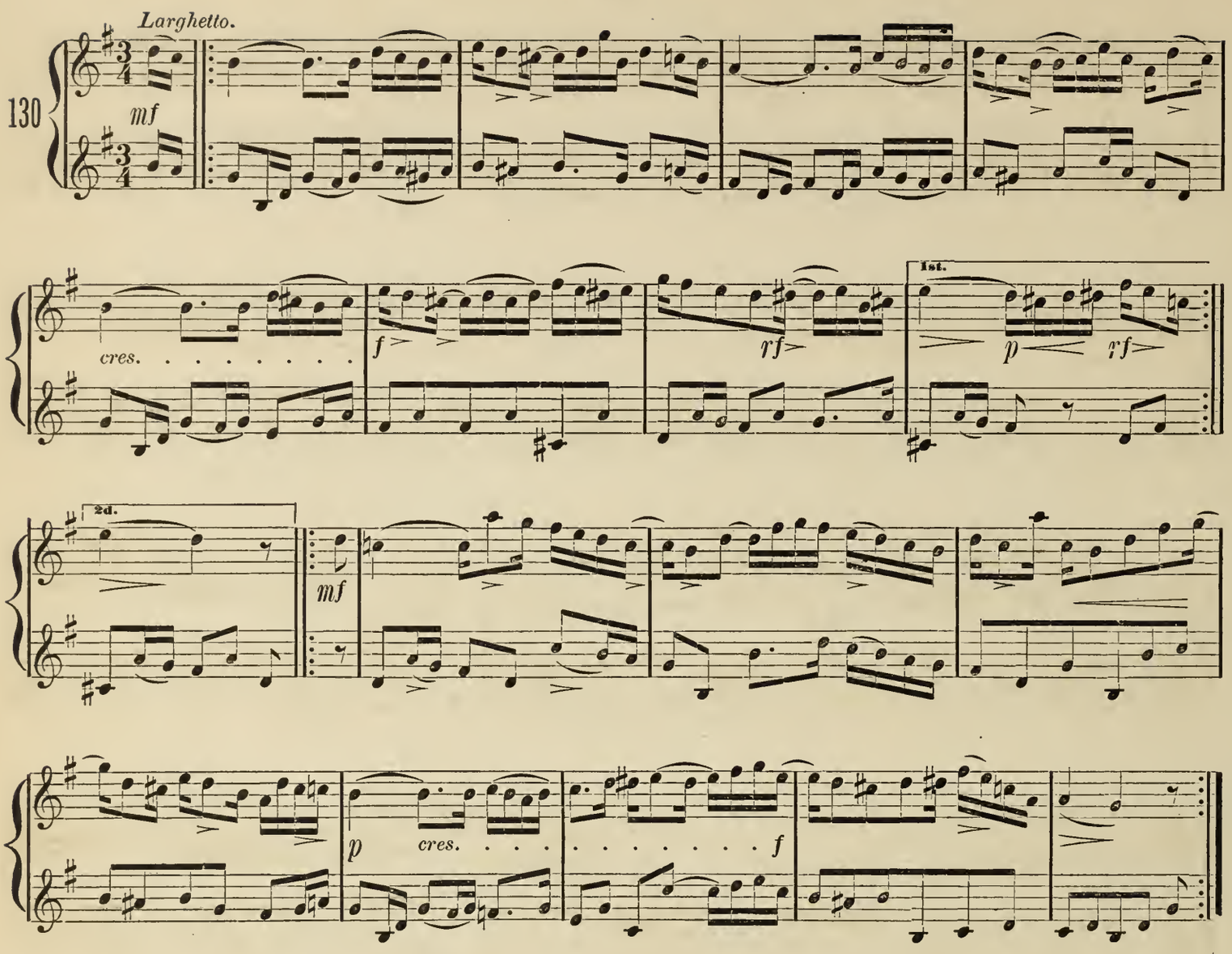

p
rf
f
p
f


Andantino.
129
mf


FINE.
rf
p
rf

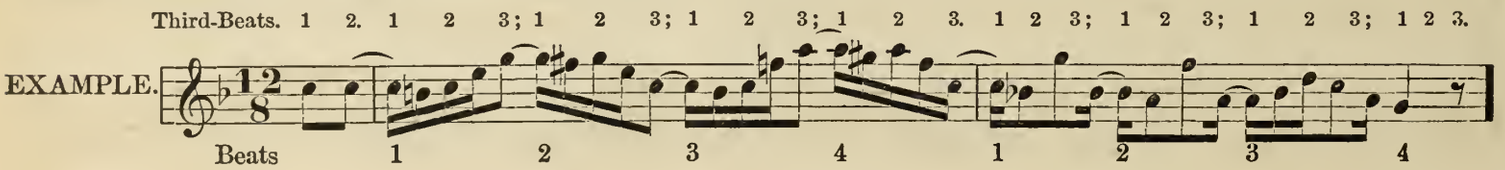

f
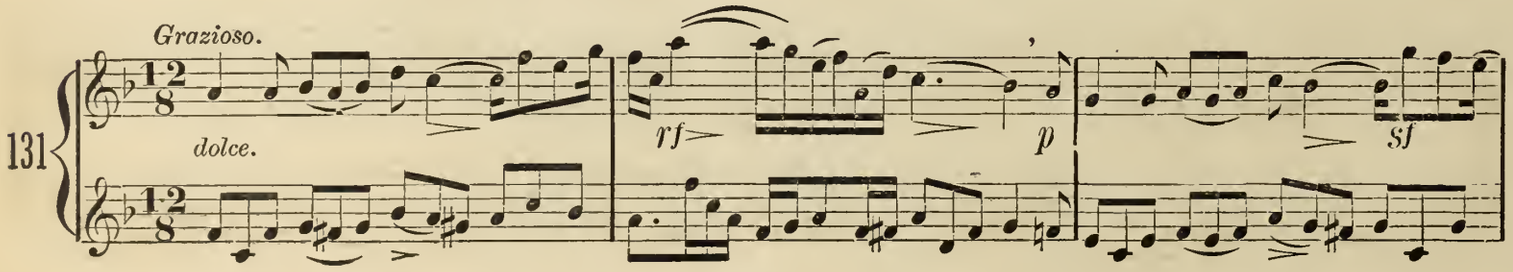

rf
D. C.

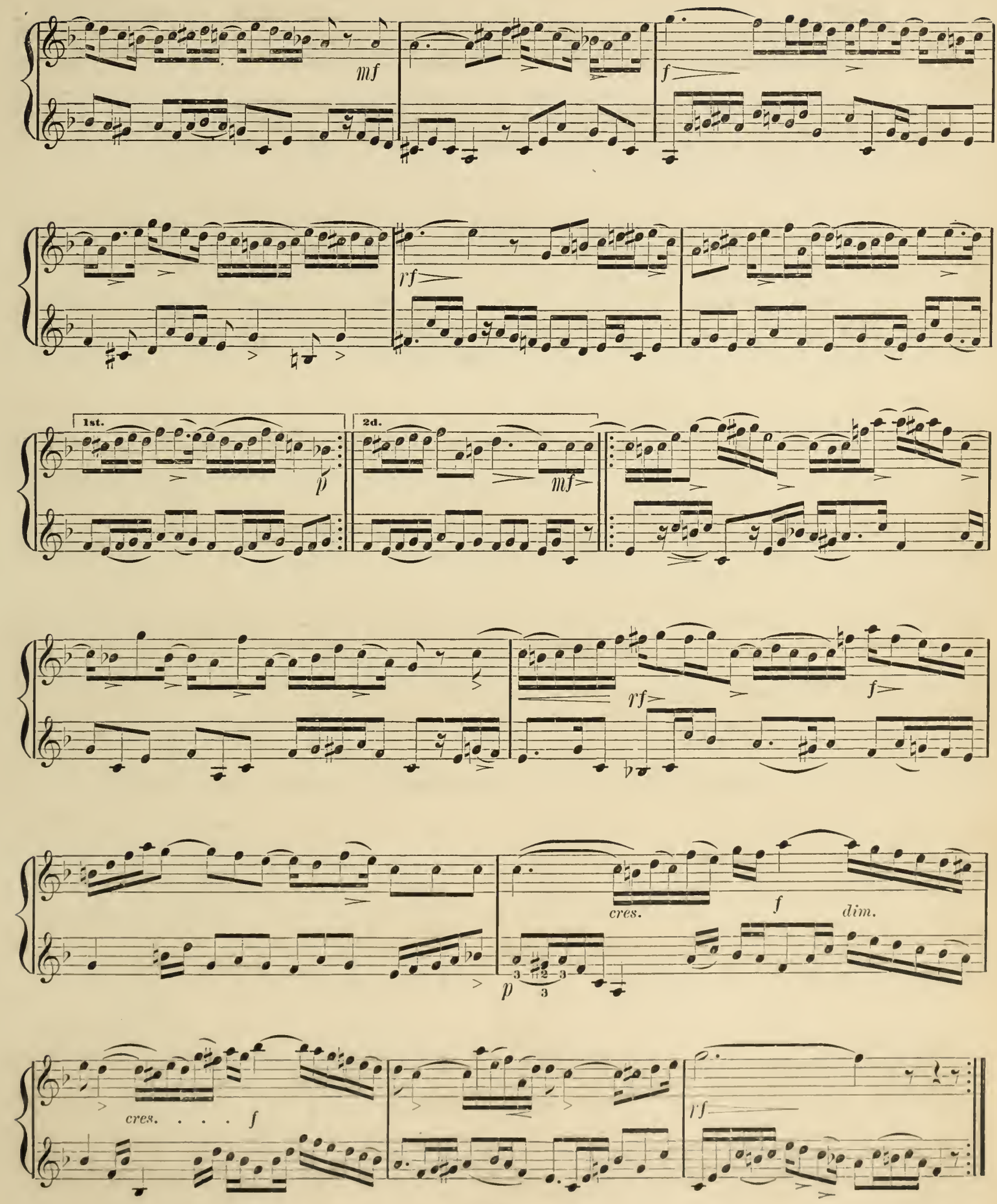


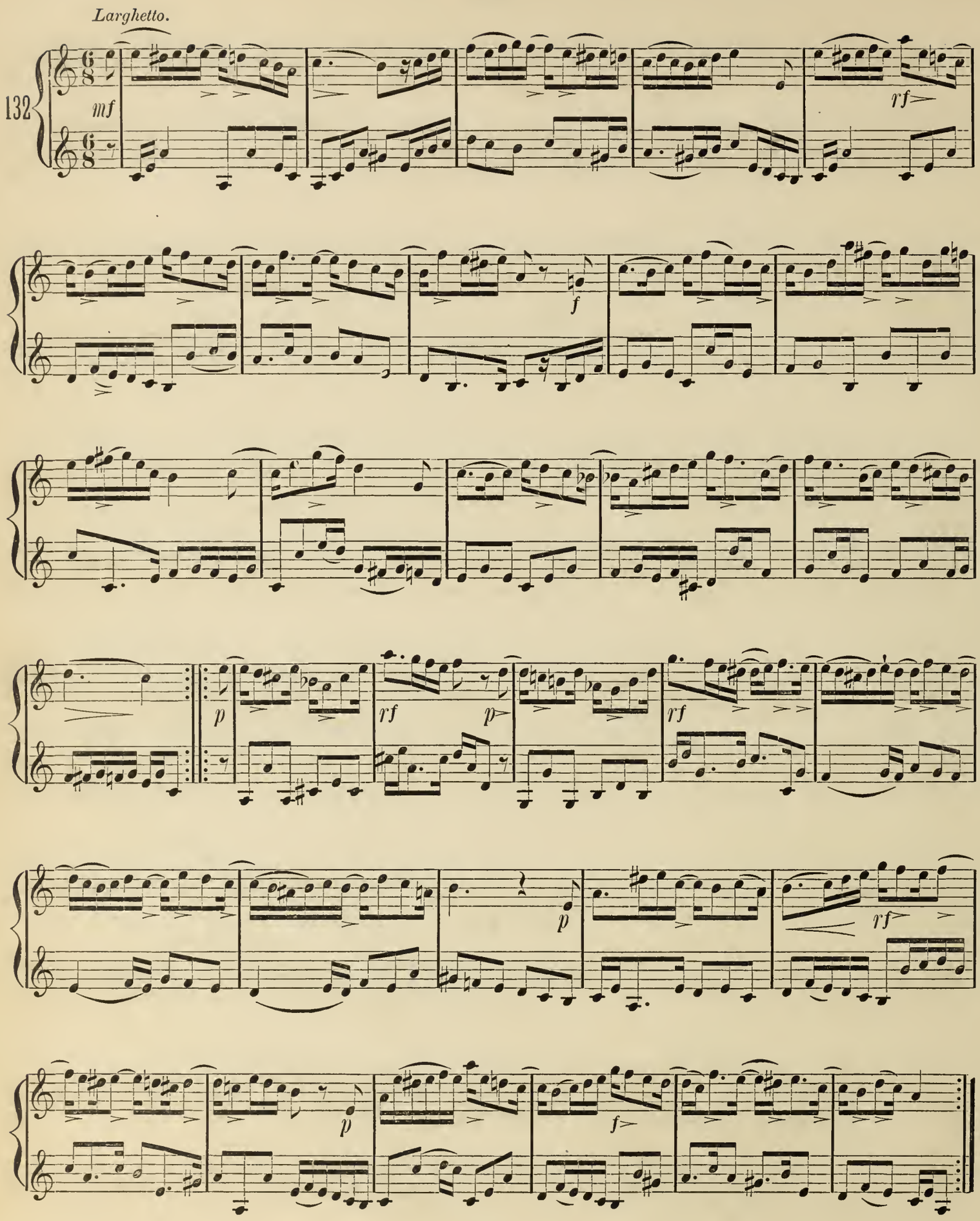
STUDY ON THE SYCOPATED EIGHTH-NOTE IN COMPOUND TIME.

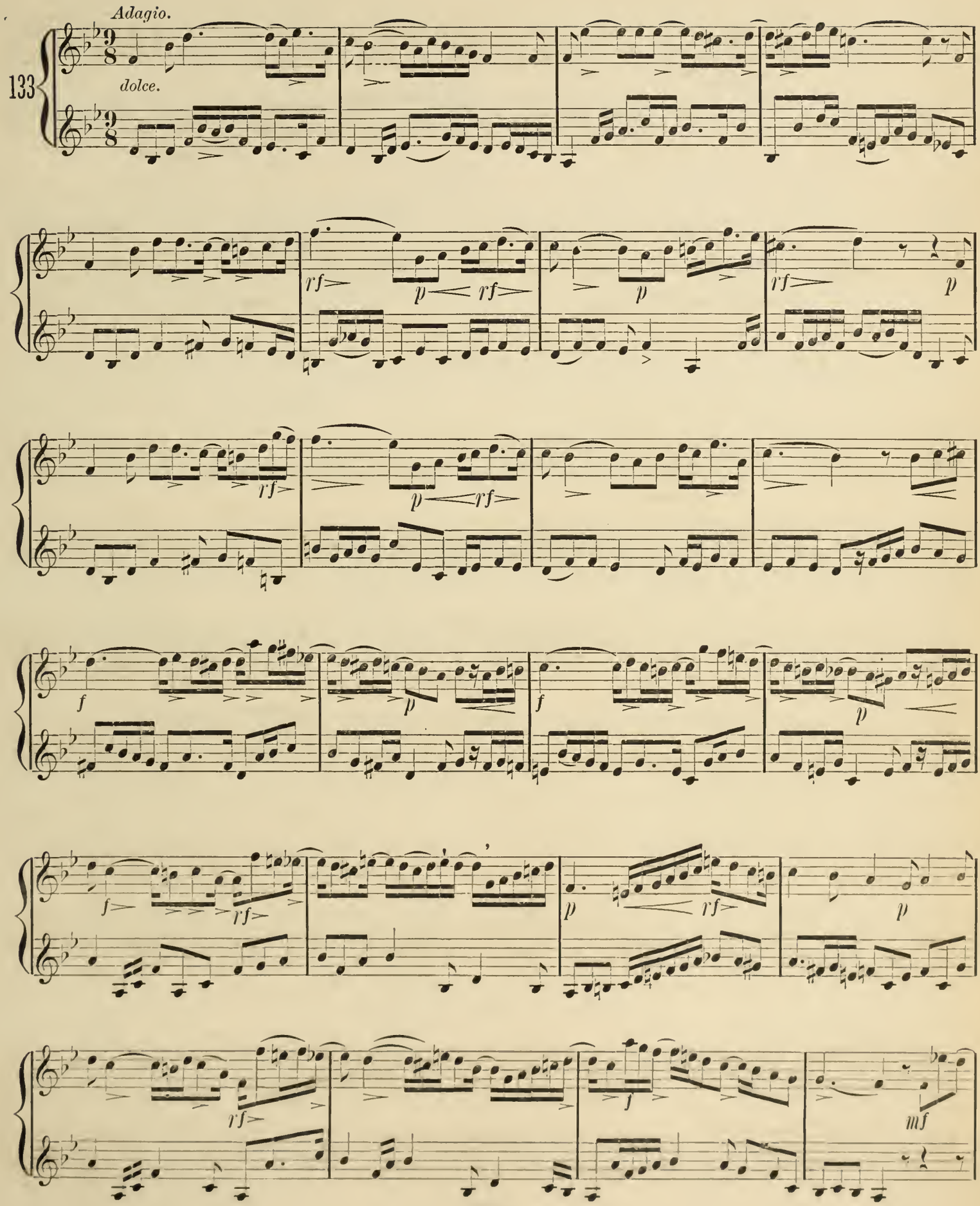
This syncope differs from that in common time only in the manner of counting; its character and rules, described in the preceding article, are applicable to all the rhythms.
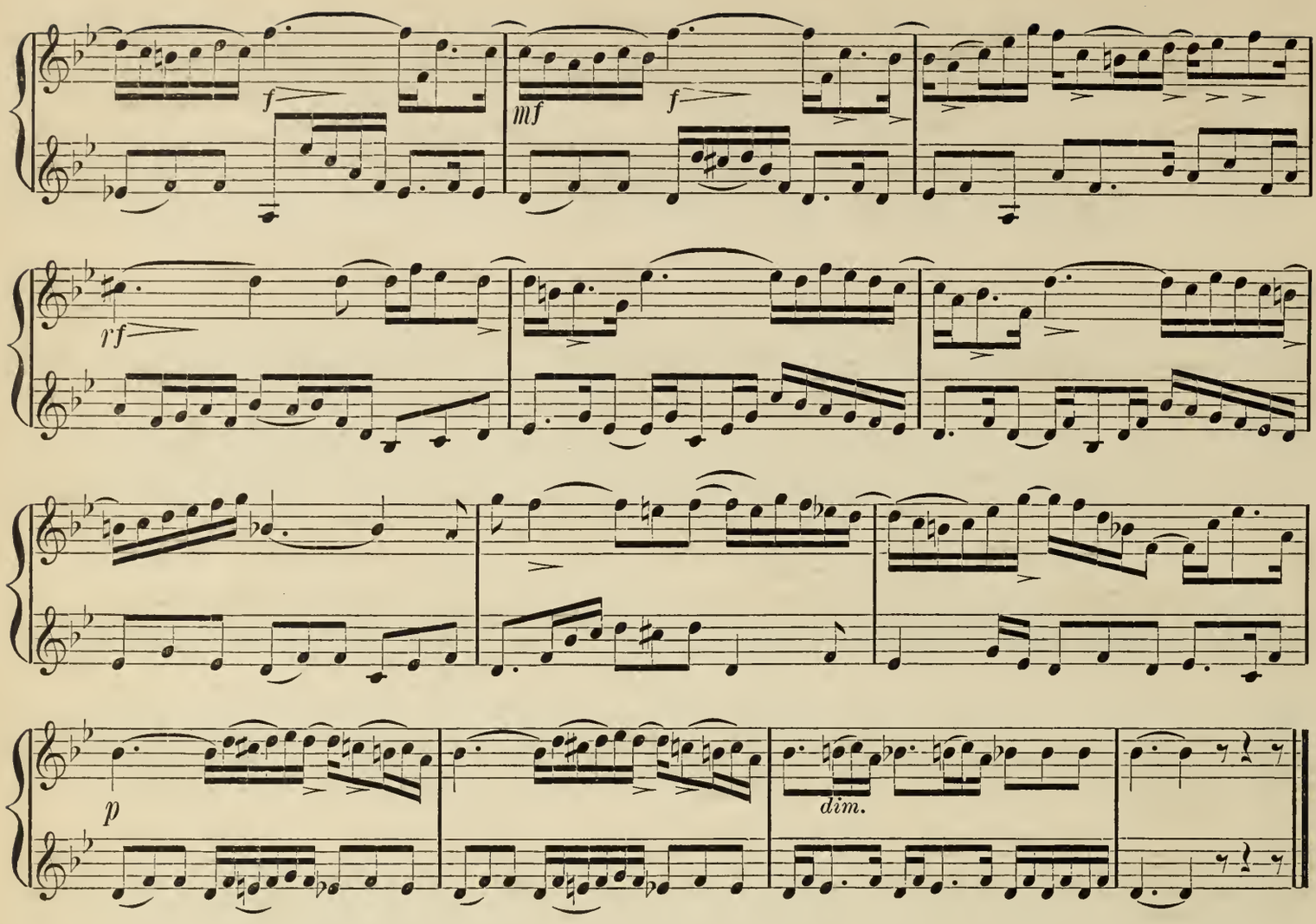





mf
f
rf
1st.
2d.
p
mf
rf
f
cres.
f
dim.
p
cres. . . . f
rf


Larghetto.
132
mf
rf
f
p
rf
p
rf
p
rf
p
f
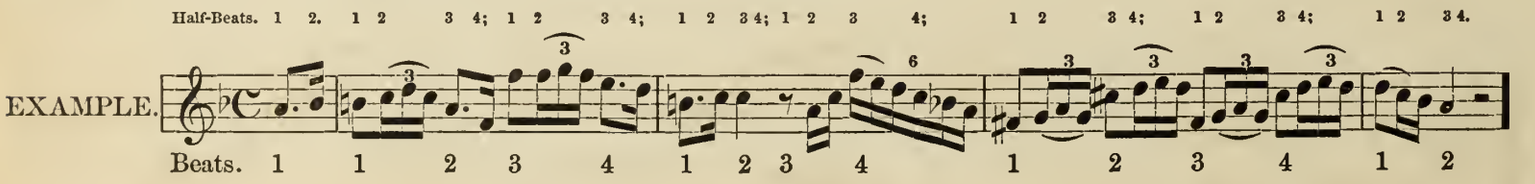

Adagio.
133
dolce.
rf
p
f
mf



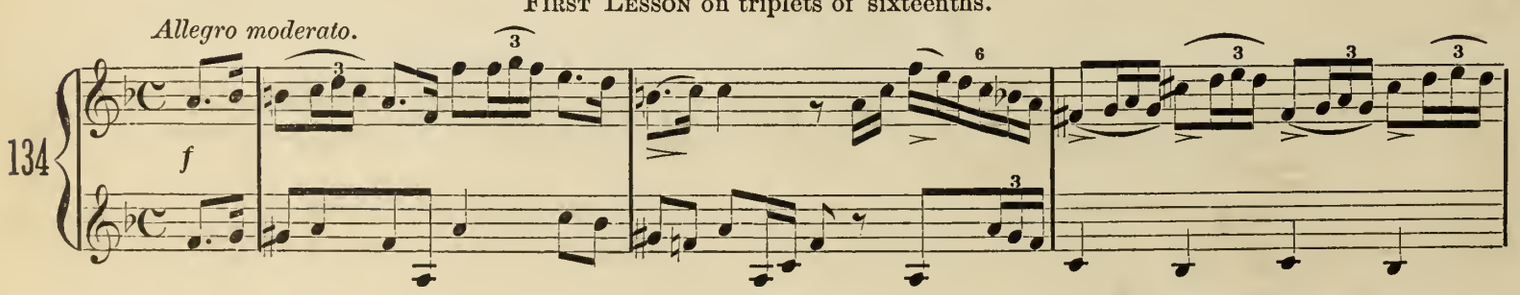
STUDY ON TRIPLETS OF SIXTEENTHS IN COMMON TIME.

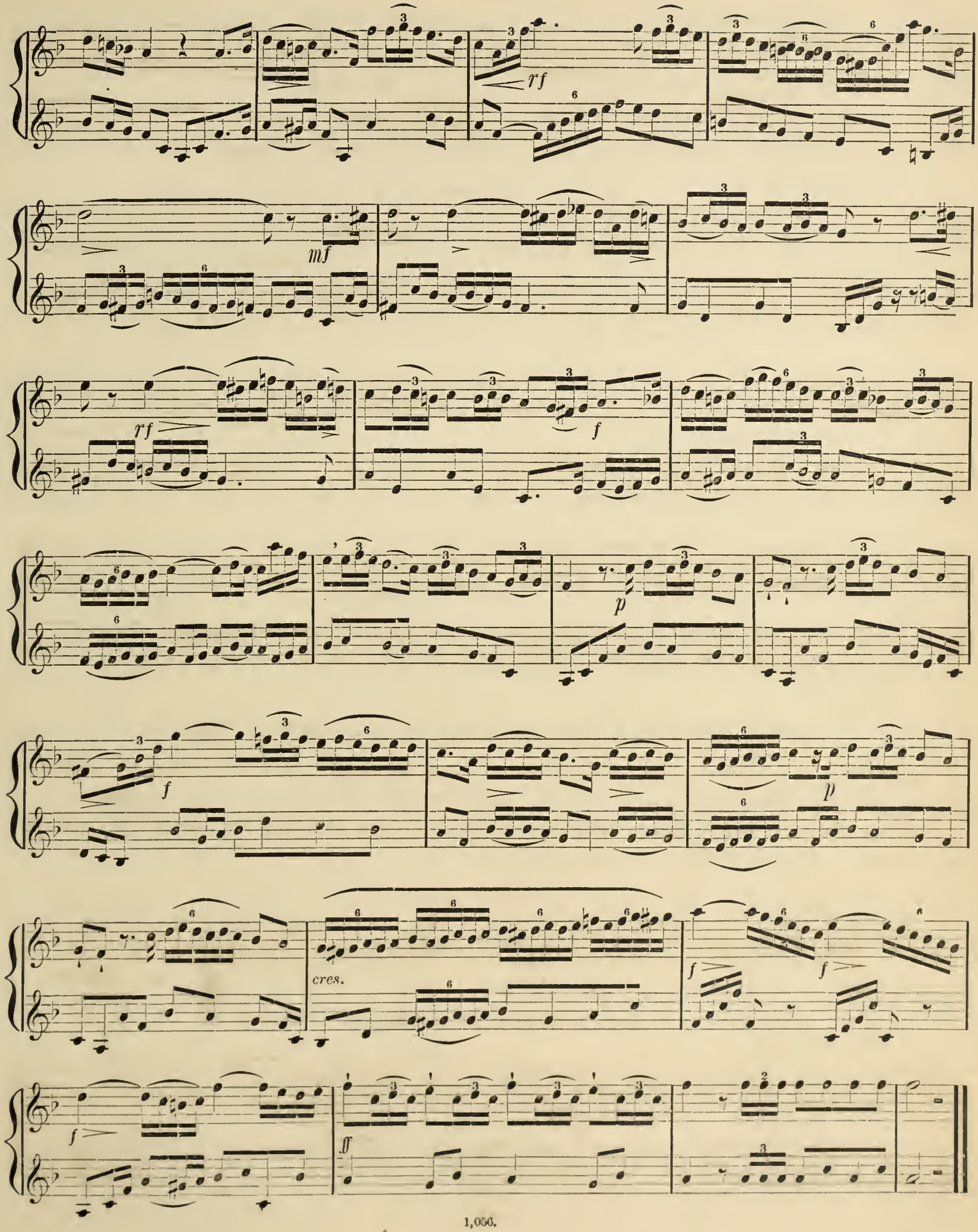
When a 3 or a 6 is placed over a group of sixteenths, the 3 implies that three sixteenths must be played in the time of two; the 6, that six are played in the time of four; that is, without changing the movement proper to the measure.

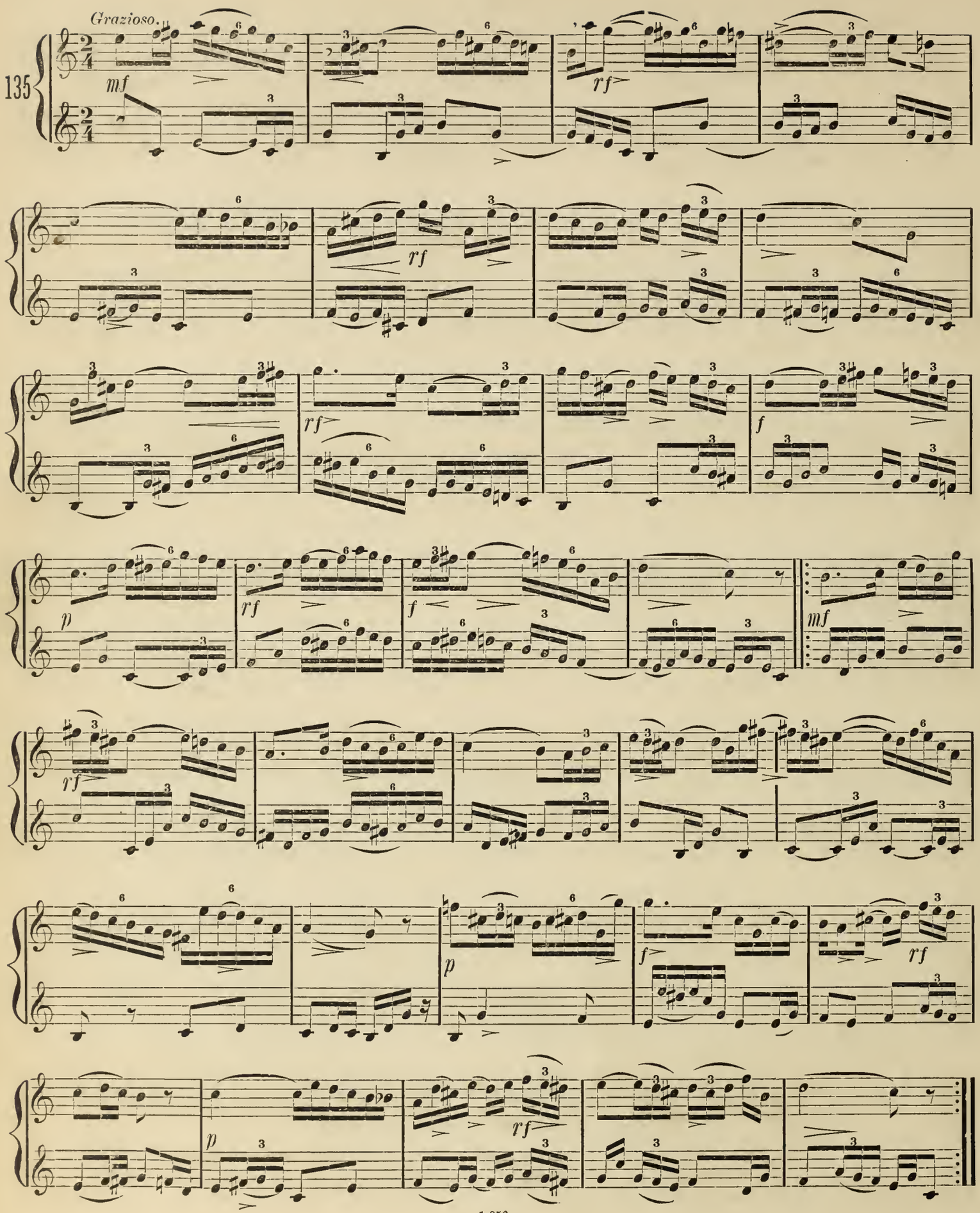
General Rule. In order to measure correctly these triplets of sixteenths in common time, the pupil may mark the time by half-beats, and for each half-beat play a triplet or two sixteenths.

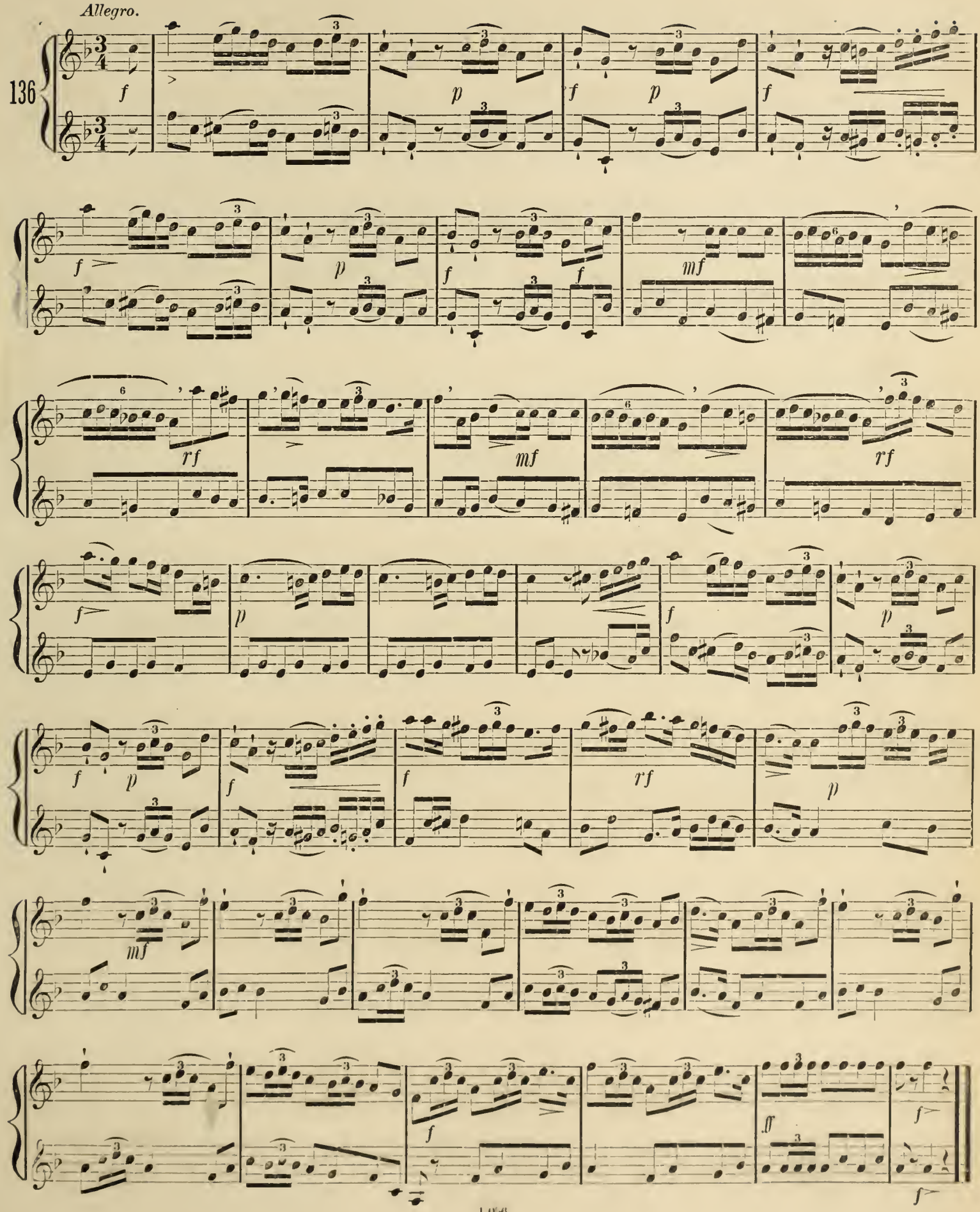


First Lesson on triplets of sixteenths.




rf
mf
rf
f
p
f
p
cres.
f
f
f
ff
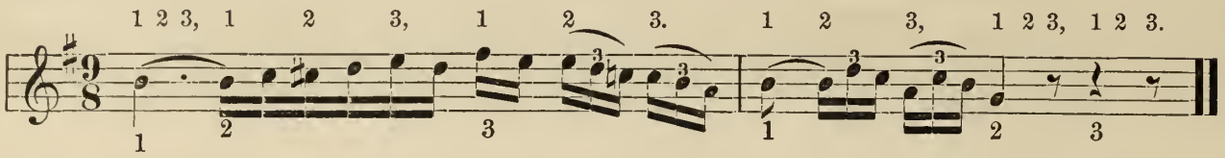

Grazioso.
135
mf
rf
rf
f
p
rf
f
mf
rf
p
f
rf
p
rf


Allegro.
136

STUDY ON TRIPLETS OF SIXTEENTHS IN COMPOUND TIME.

In order to measure triplets of sixteenths in compound time, it is necessary to count three eighths to each beat, and play a triplet, or two even sixteenths, on each.

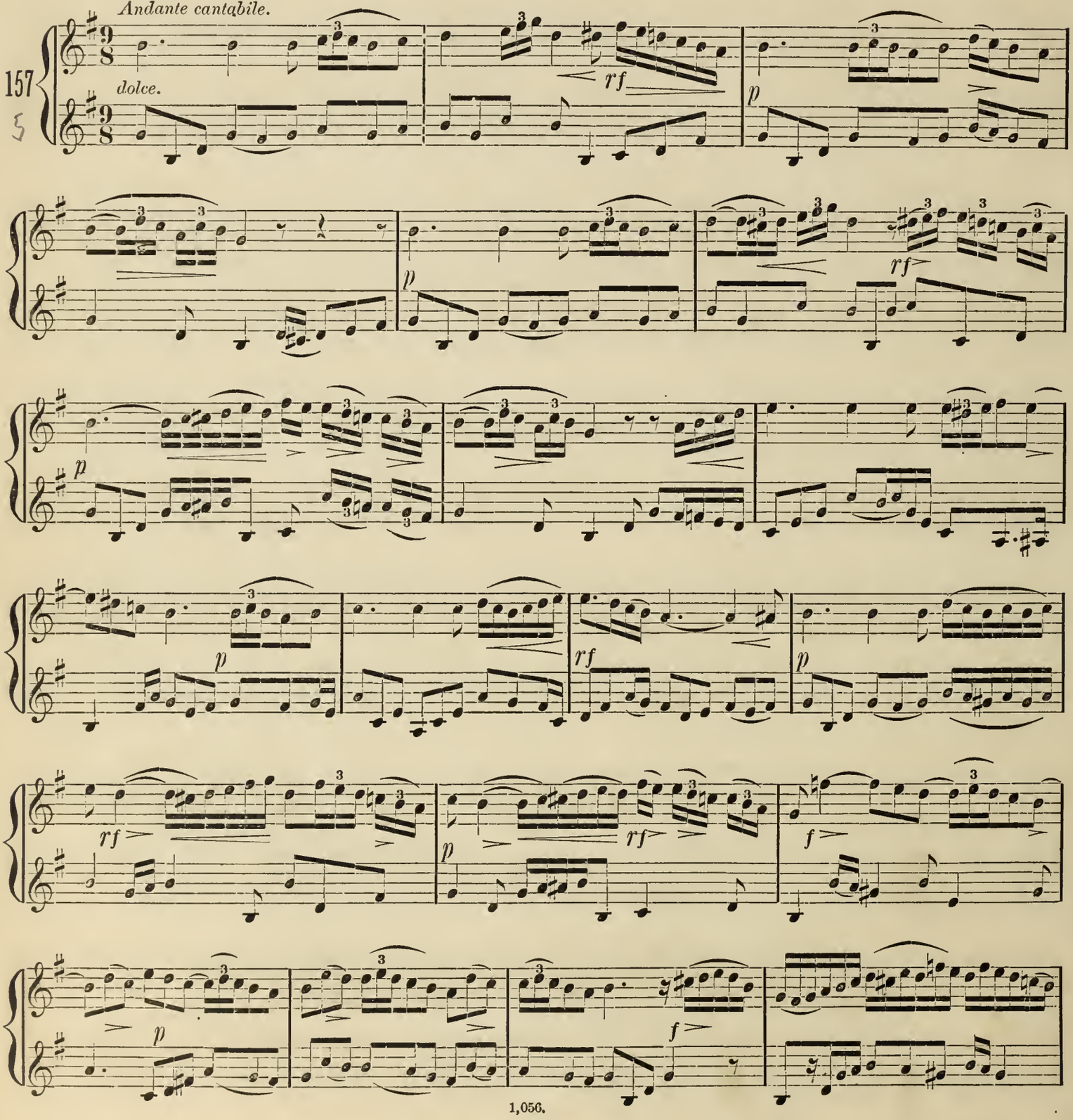
EXAMPLE.

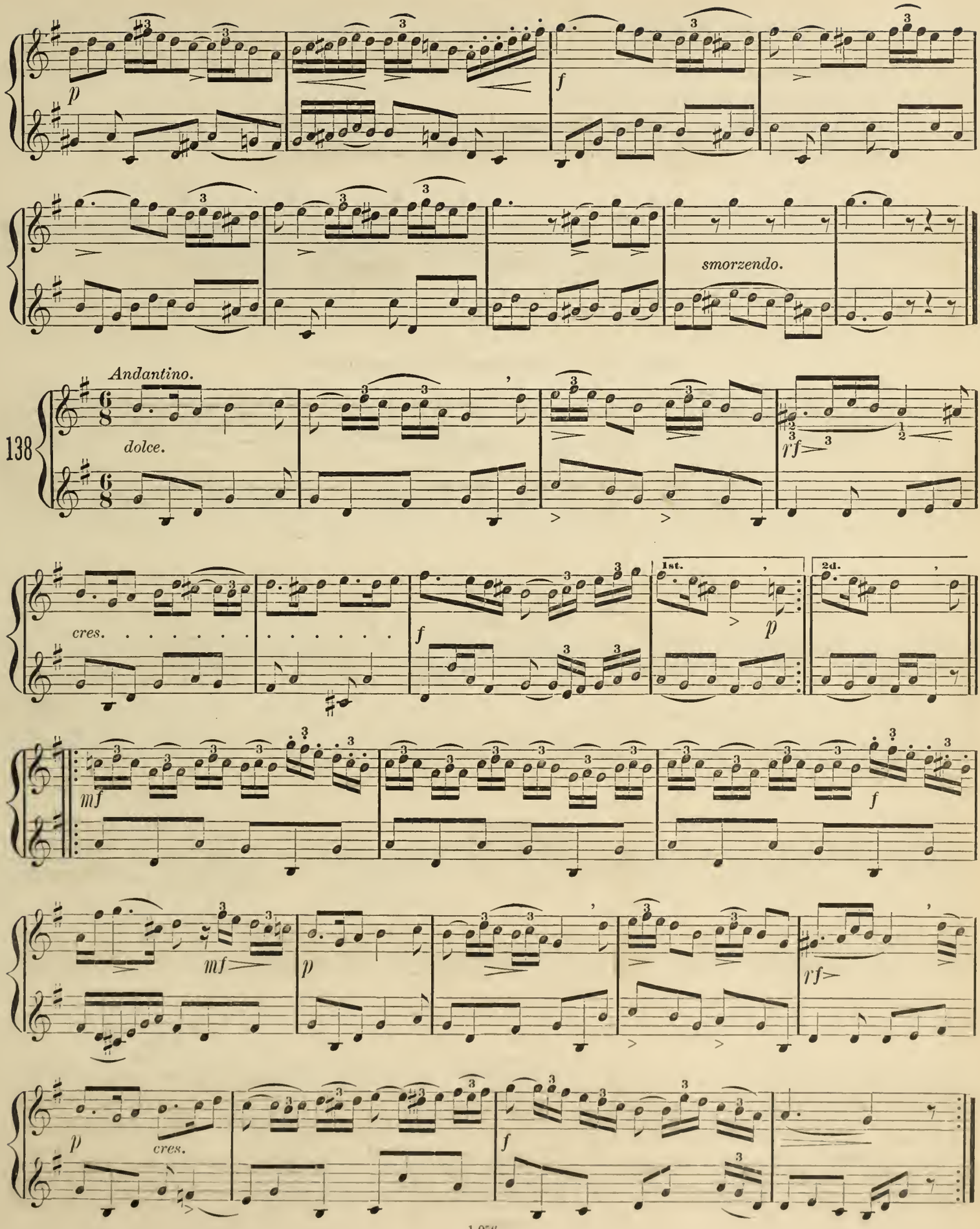


Andante cantabile.

157

dolce.
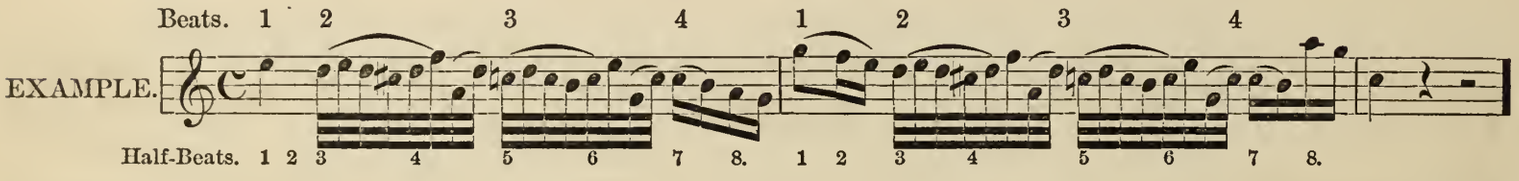



p
f
smorzendo.
Andantino.
138
dolce.
rf
cres.
1st.
2d.
mf
f
p
mf
p
rf
p
cres.
f

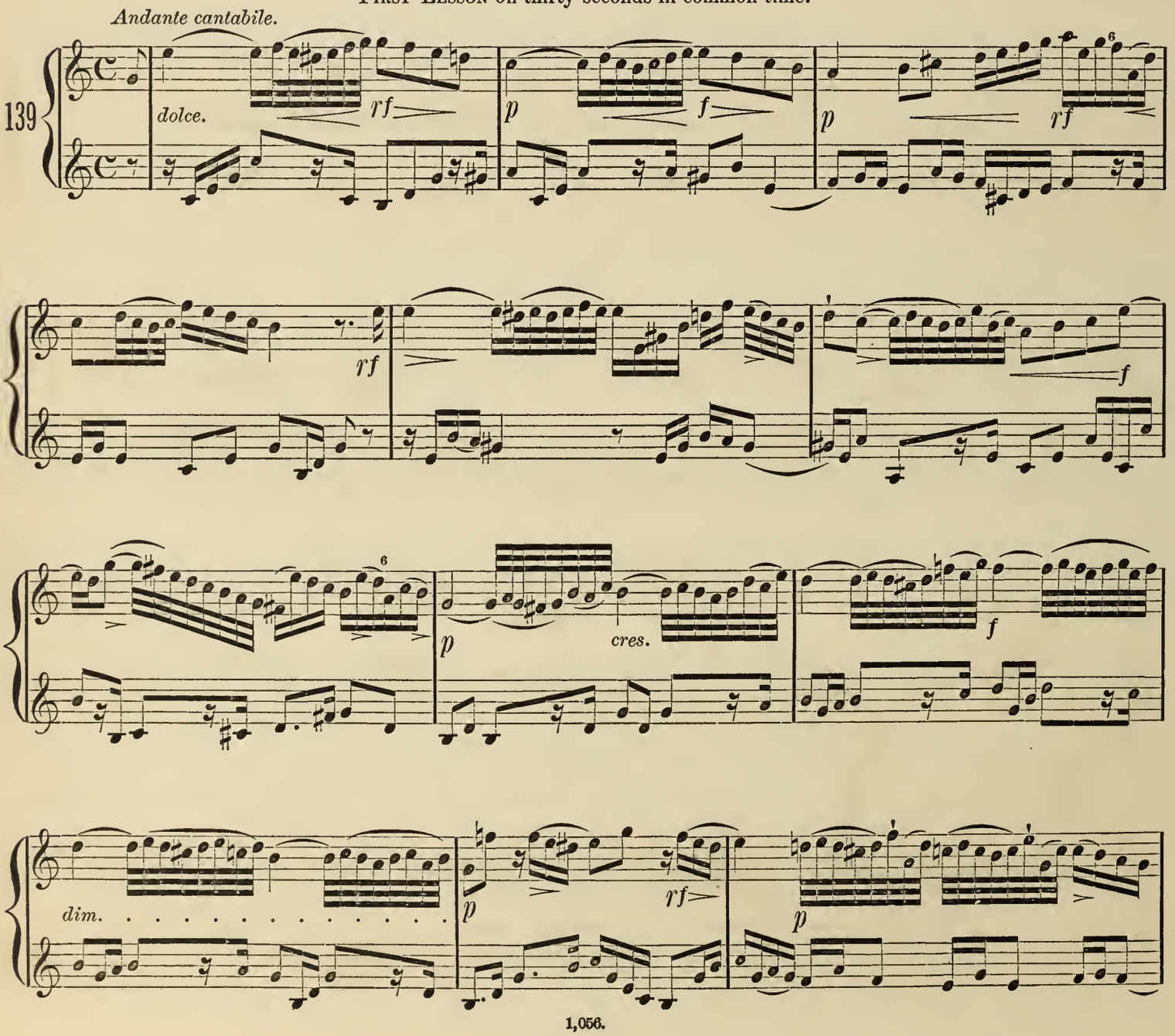
STUDY OF THE THIRTY-SECOND IN COMMON TIME.

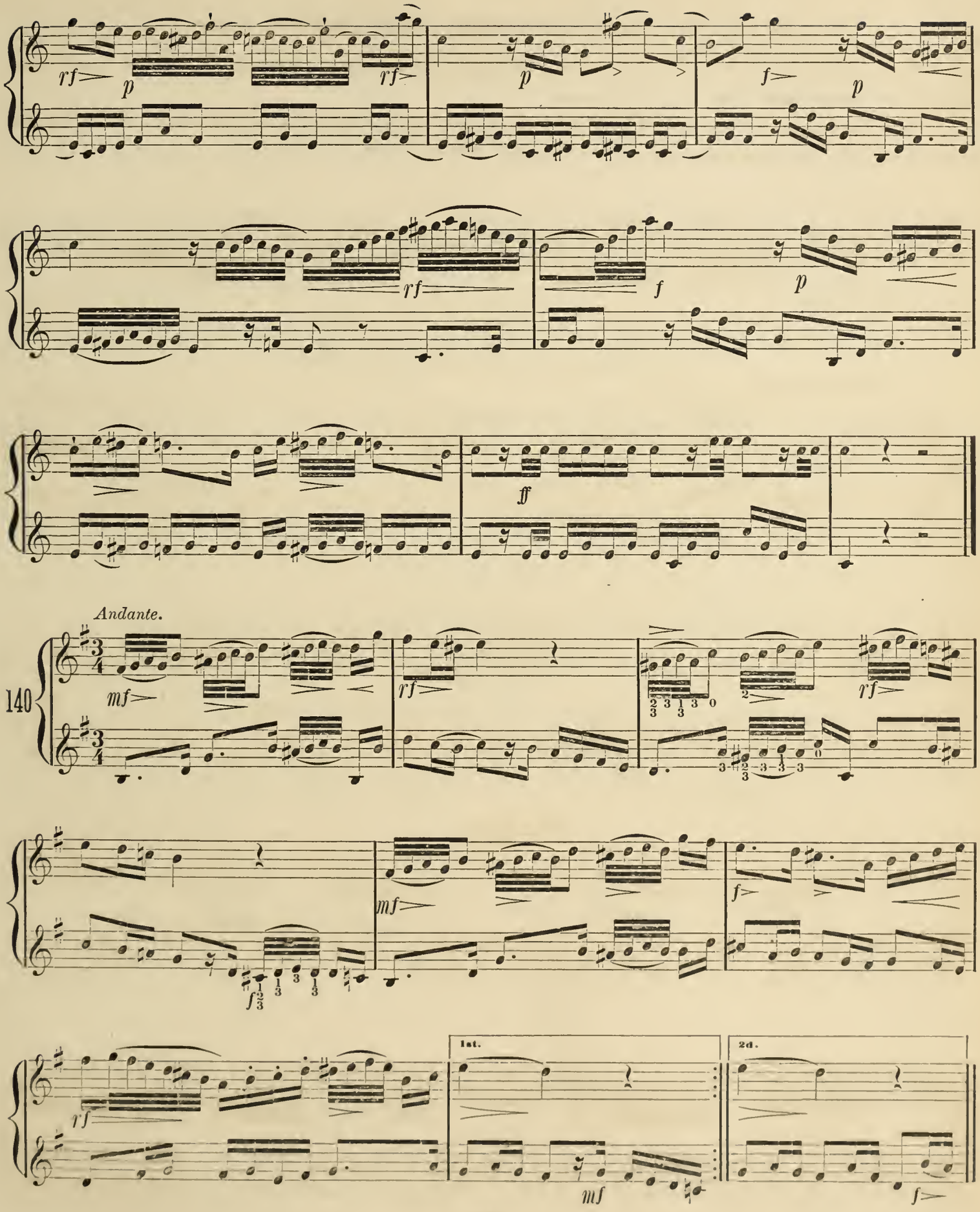
A thirty-second note is the thirty-second part of a whole note; the sixteenth of a half-note; the eighth of a quarter-note; the fourth of an eighth-note, or half of a sixteenth-note.

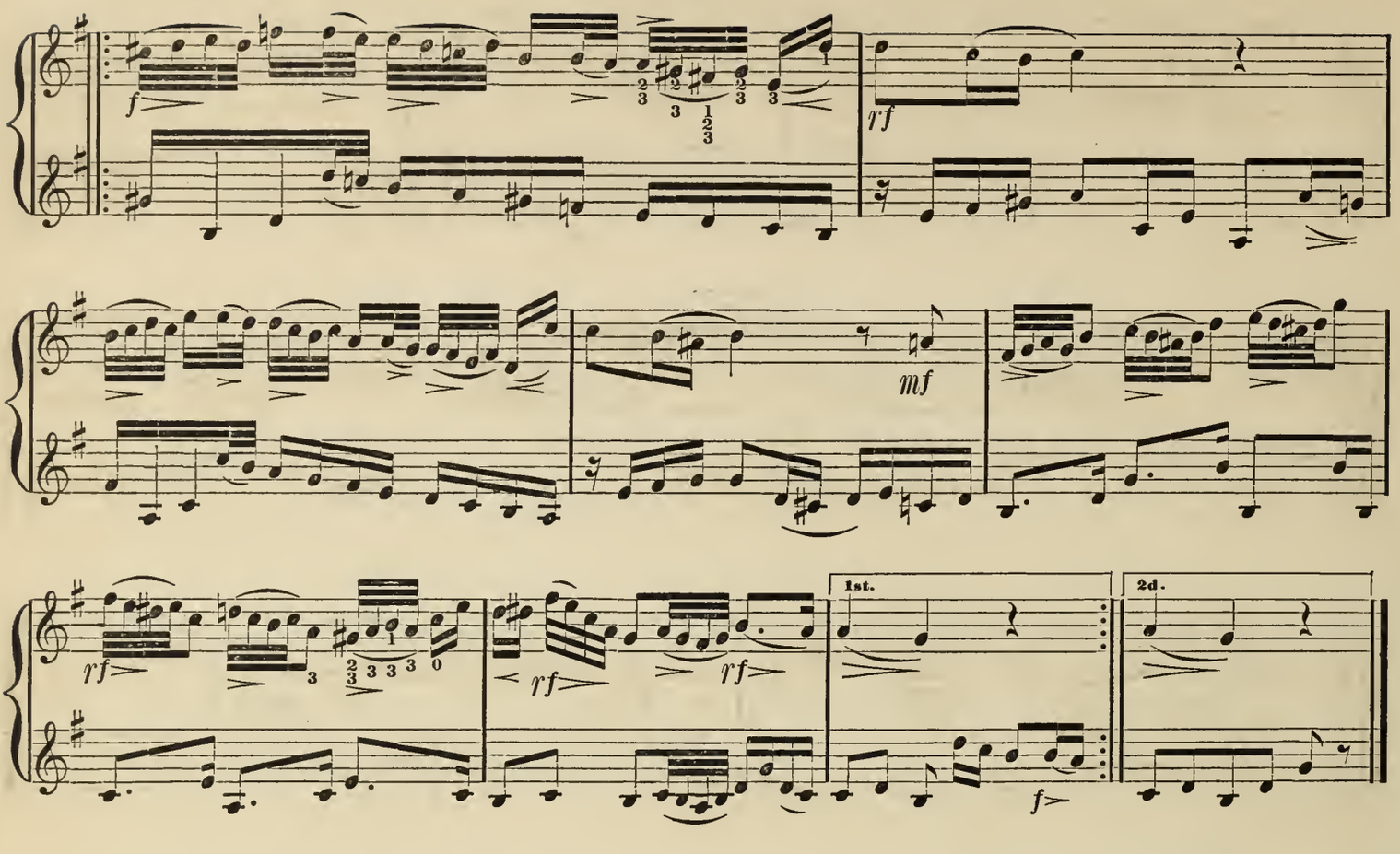
To facilitate the execution and estimation of the value of such notes in common time, it is necessary to divide each beat into two equal parts; and by such division, four thirty-seconds will come on each half-beat.



First Lesson on thirty-seconds in common time.



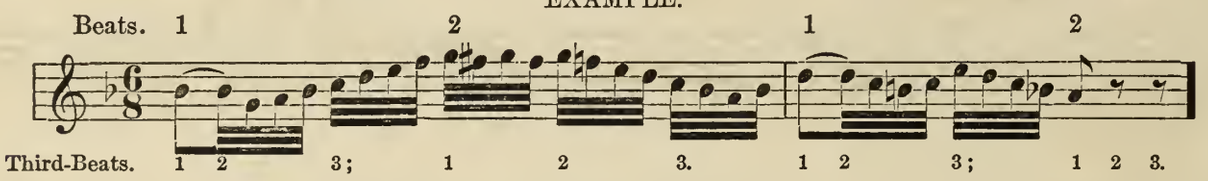

rf
p
rf
p
f
p
rf
f
p
ff
Andante.
140
mf
rf
rf
mf
f
f
rf
1st.
2d.
mf
f
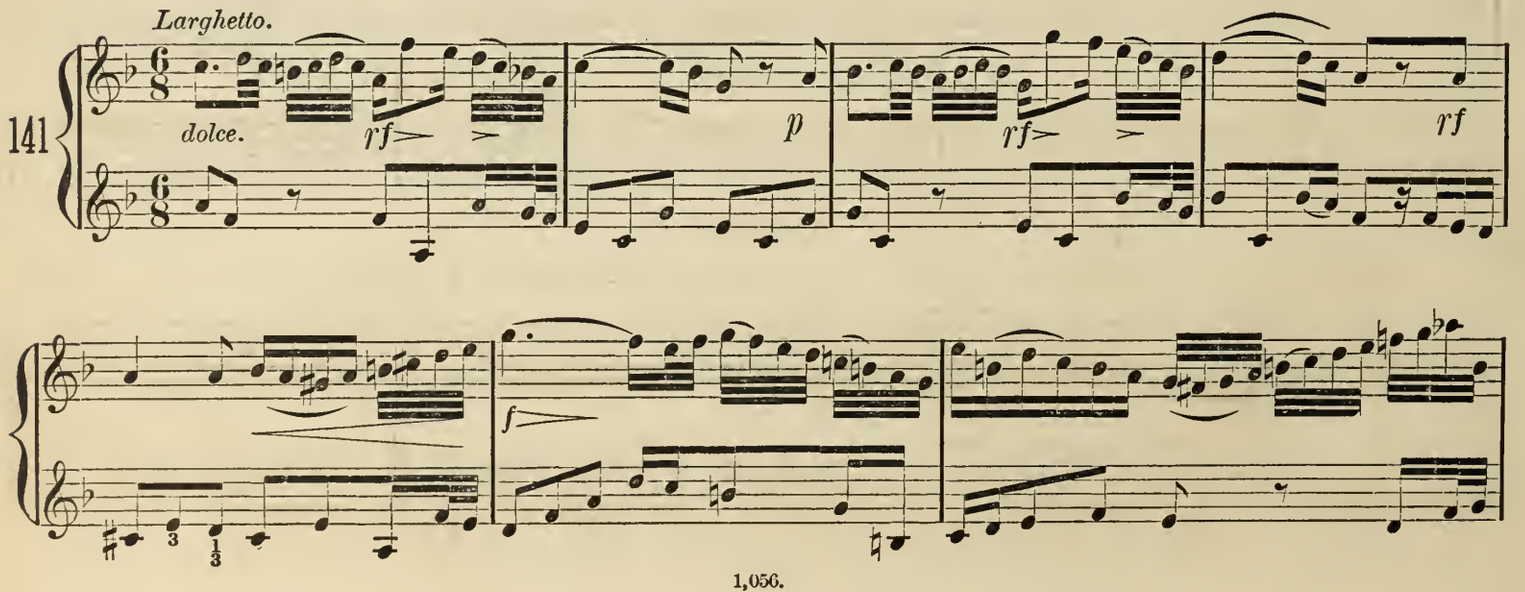


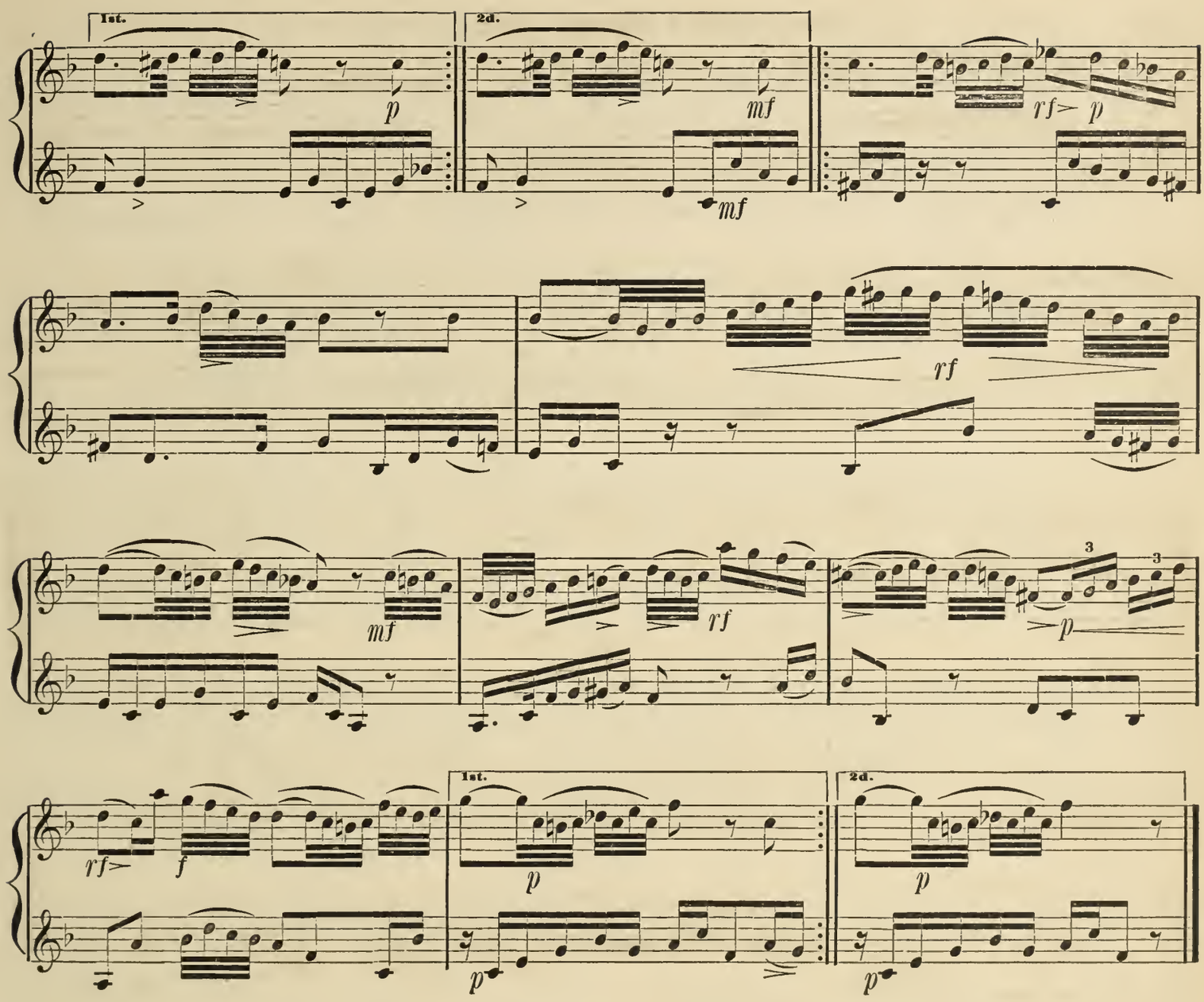
STUDY ON THE THIRTY-SECOND IN COMPOUND TRIPLE TIME.

In dividing the beats of triple time into three equal parts, four thirty-seconds are played for each eighth.

EXAMPLE.
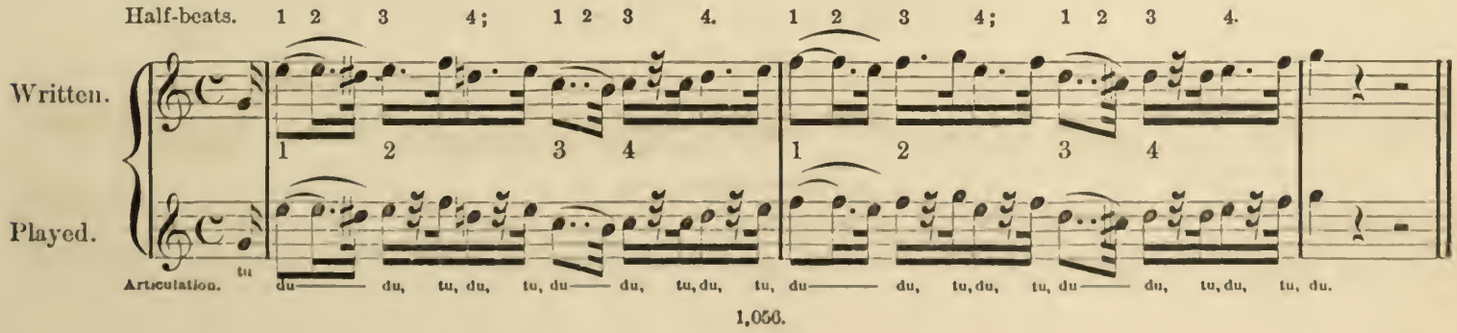






STUDY ON THE DOTTED SIXTEENTH.

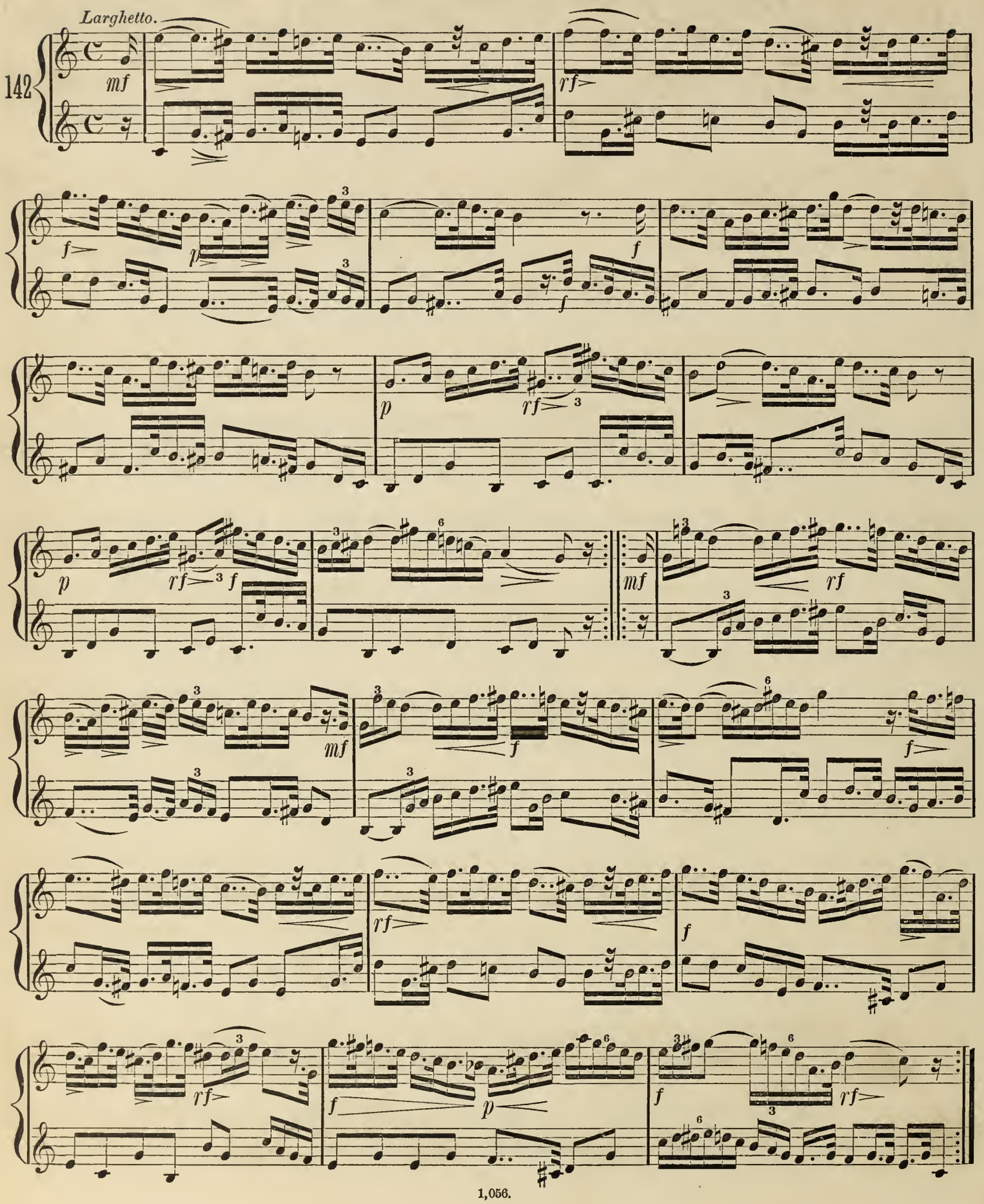
A dotted sixteenth is equal to three thirty-seconds; two for the sixteenth and one for the dot.

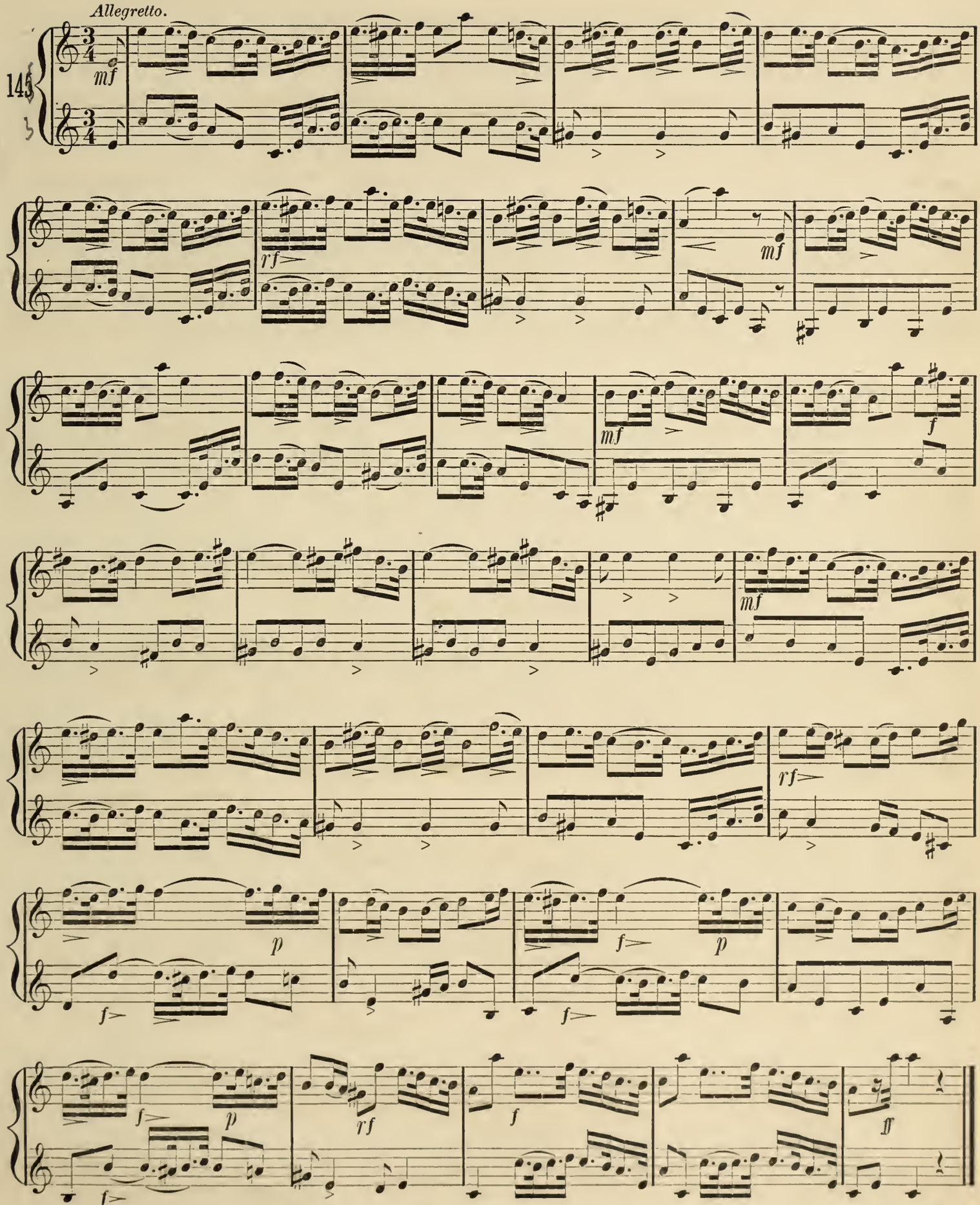
The rules given for the execution of the dotted eighth (on page 114) may be applied to the sixteenth, by reducing the value one-half.

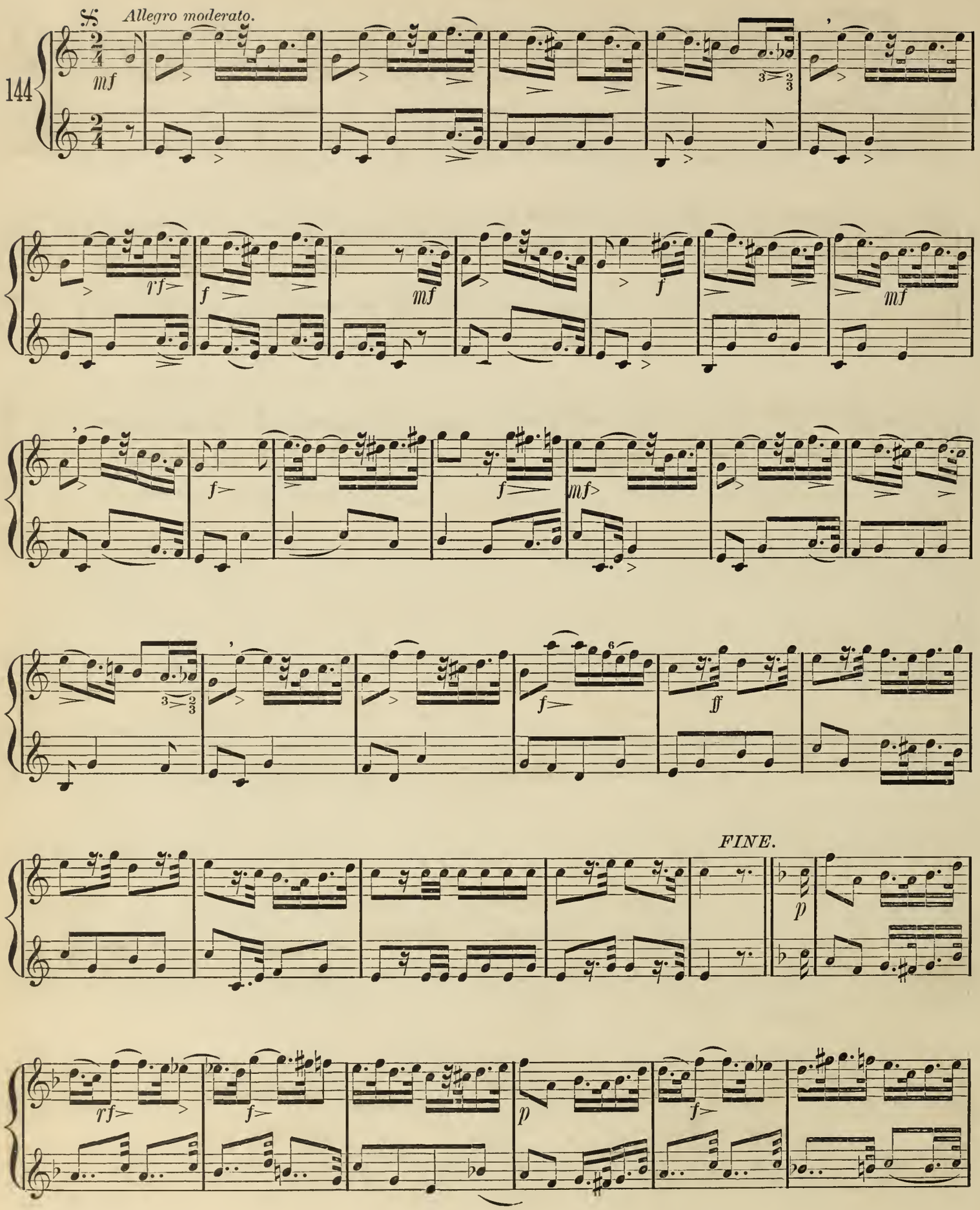
EXAMPLE.
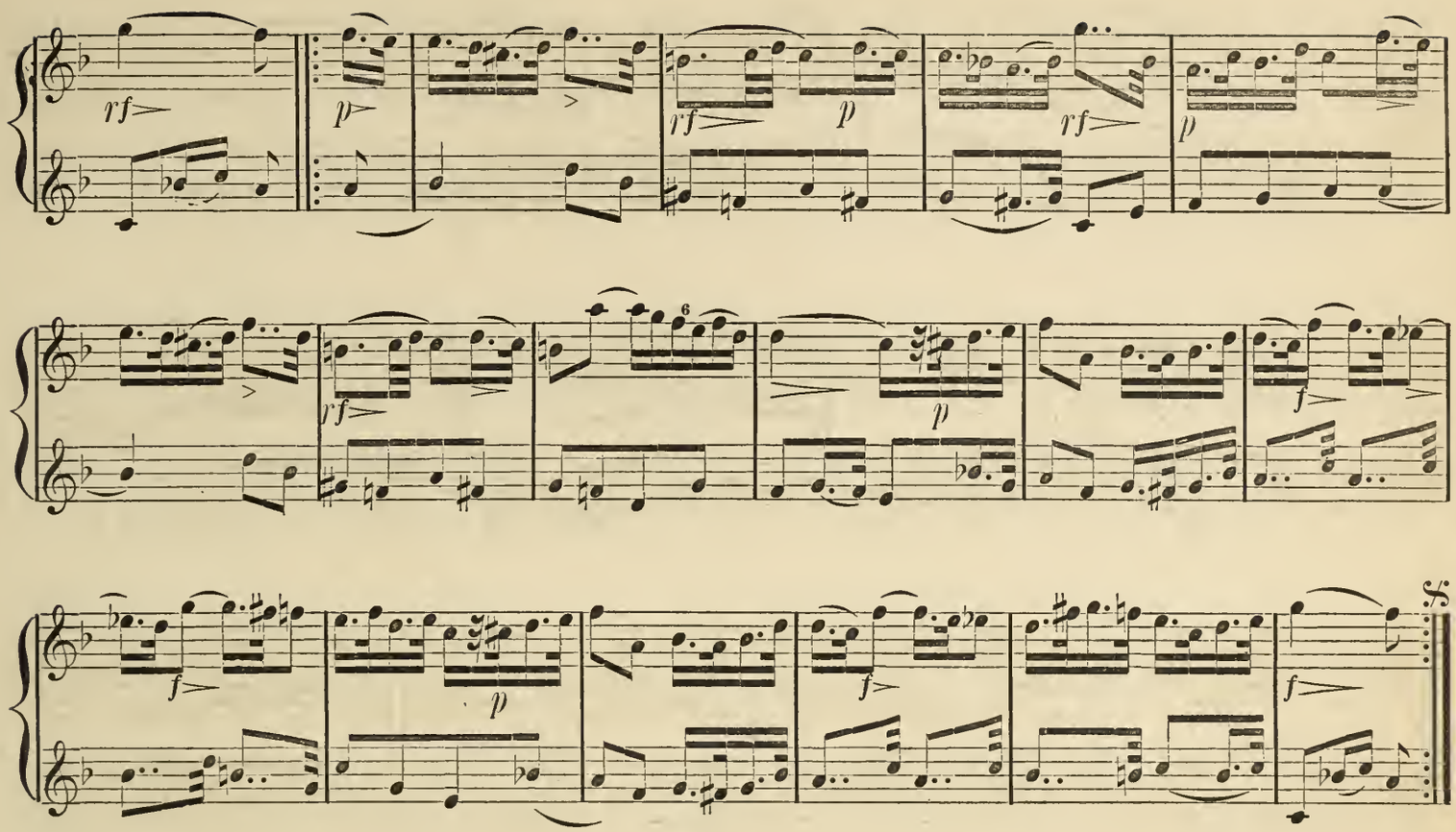


FIRST LESSON on dotted sixteenths in common time.
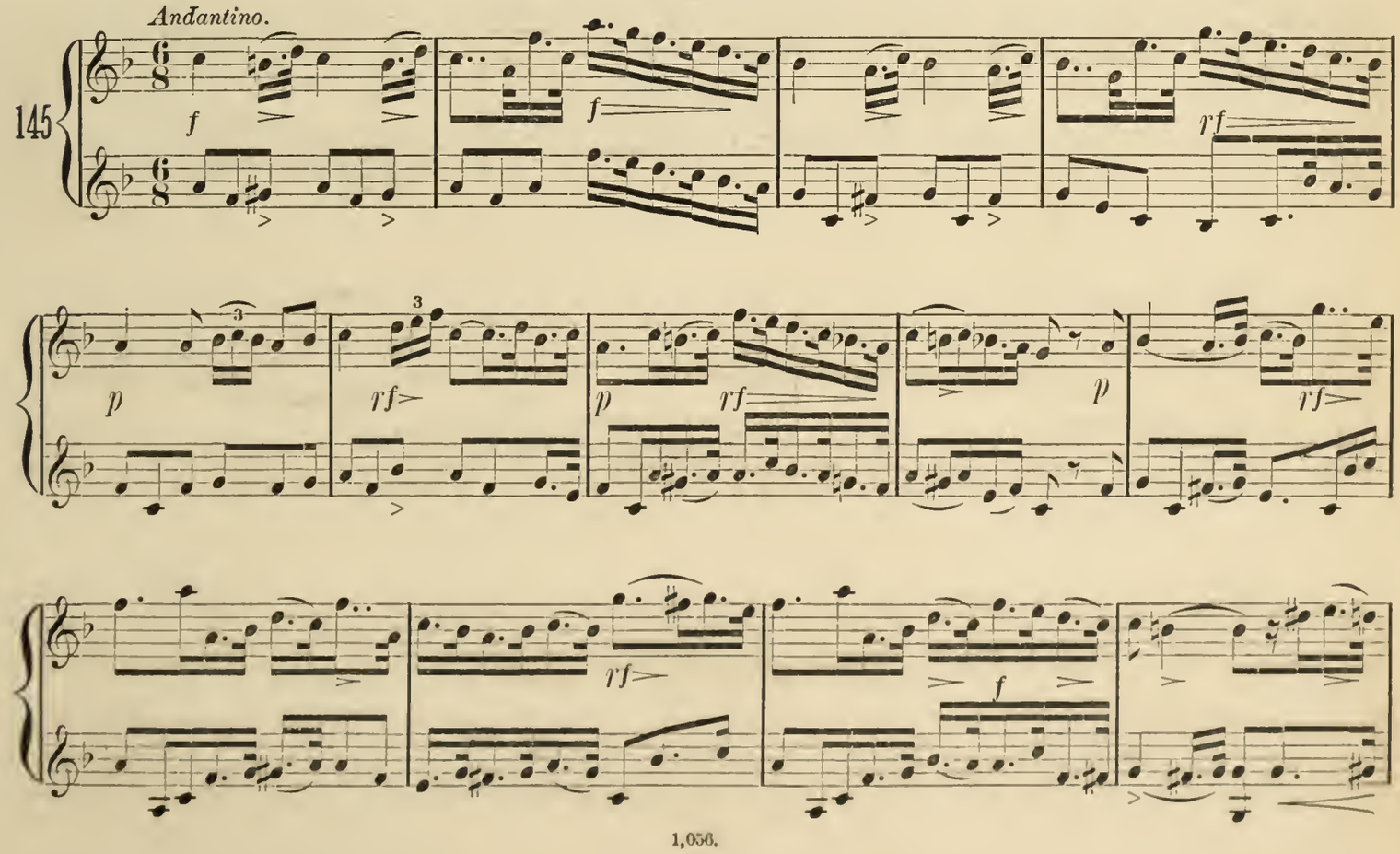


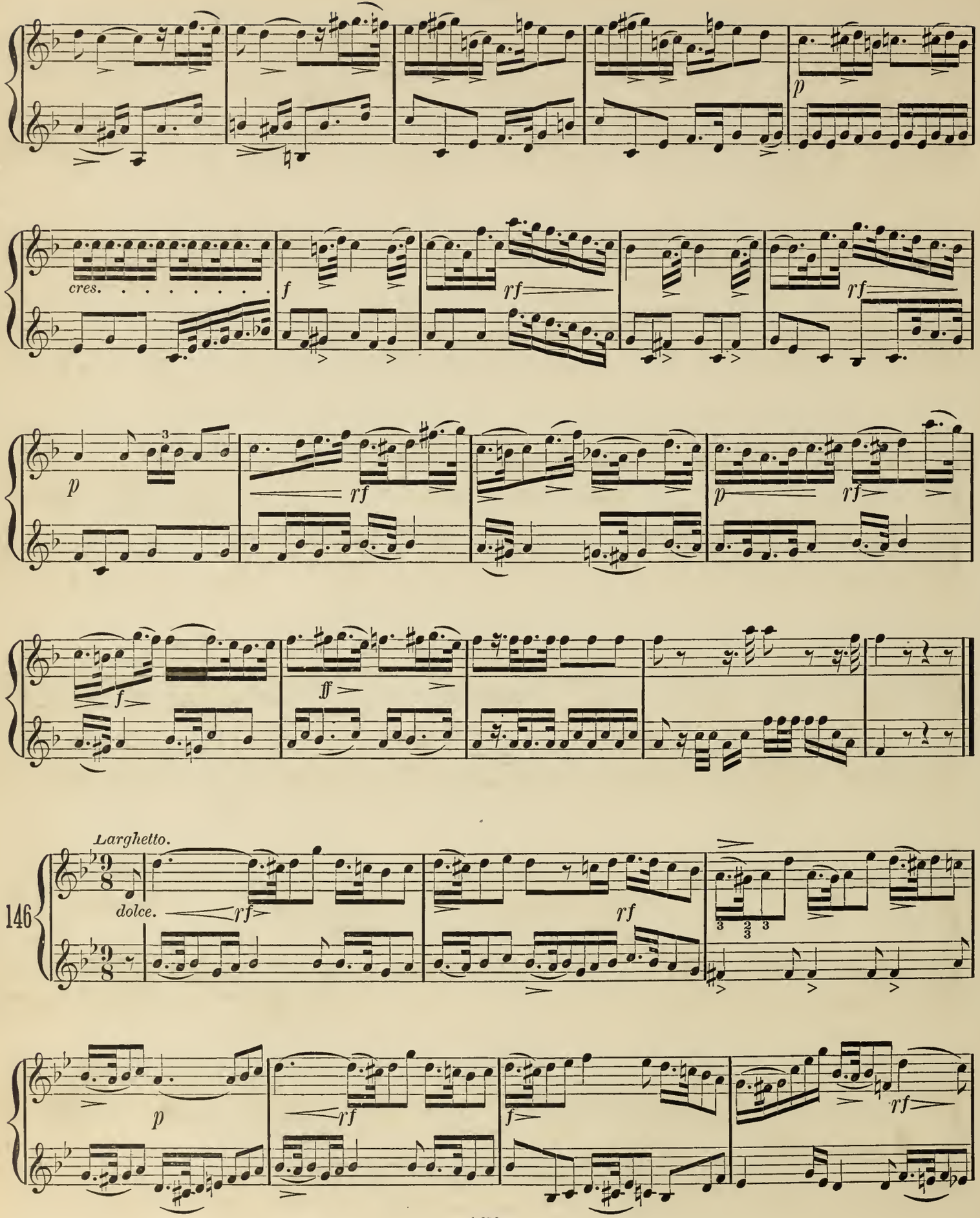

Allegretto.
mf
rf
mf
mf
f
rf
p
f
p
f
p
rf
f
ff

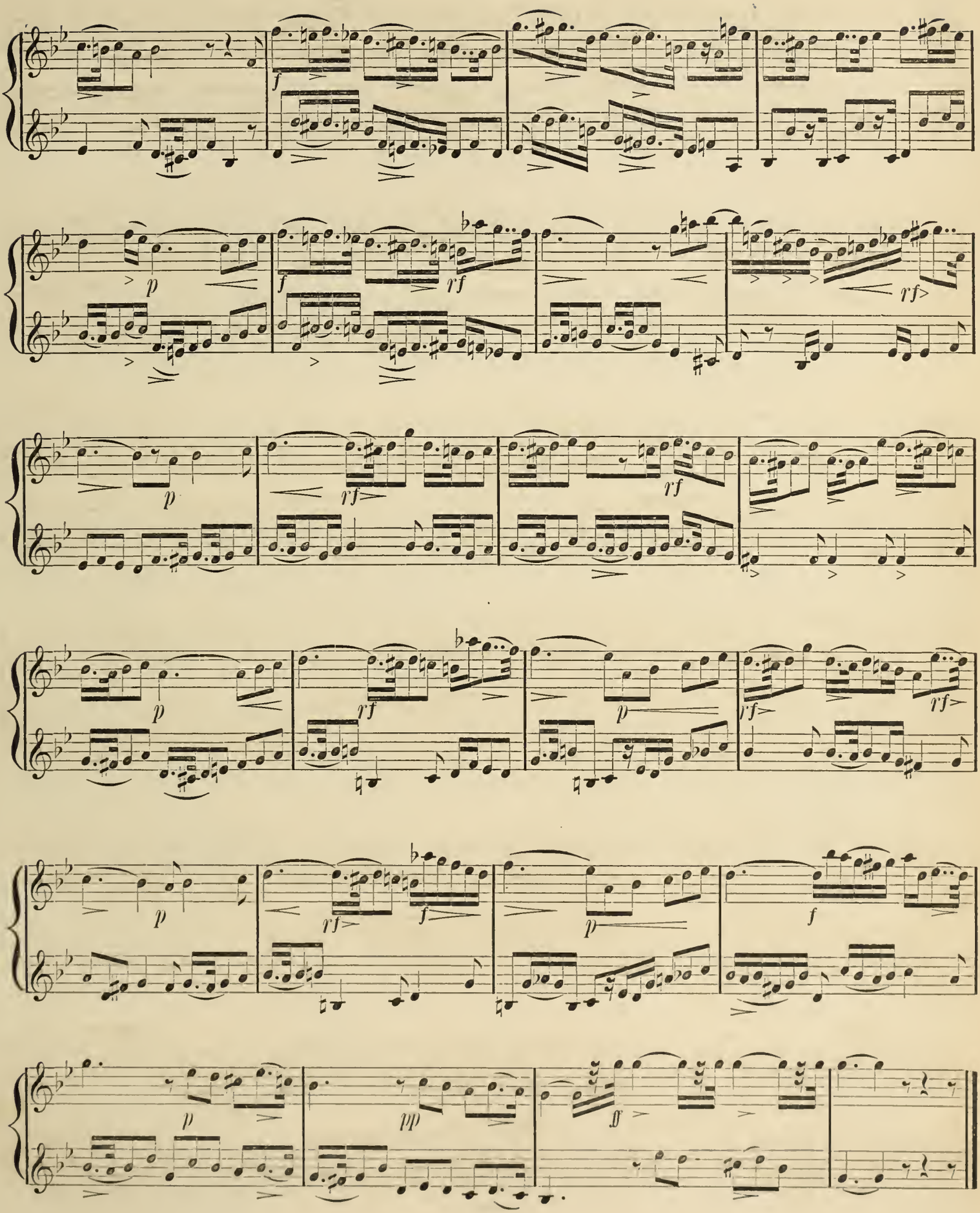

Allegro moderato.
144
mf
rf
f
mf
f
mf
f
f
mf
ff
FINE.
p
rf
f
p
f



LESSON on dotted sixteenths in compound time.
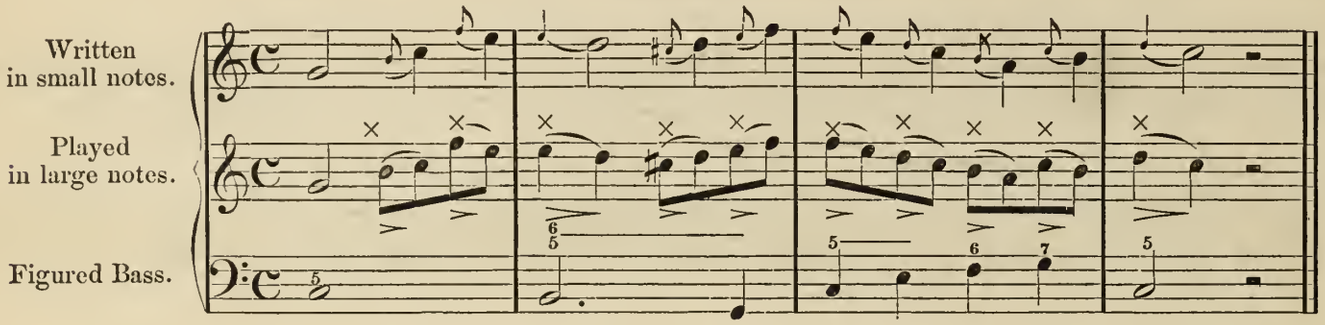



cres.
f
rf
rf
p
rf
p
rf
f
ff
Larghetto.
146
dolce.
rf
rf
3
2
3
3
p
rf
f
rf


f
p
f
rf
rf
p
rf
rf
p
rf
p
rf
f
p
f
p
pp
ff

ON THE APPOGGIATURA OR SMALL GRACE NOTE.

A great many musicians are mistaken on the expression of the appoggiatura, when they believe that it is played on the value of the note affected by it, by taking half of the duration of the latter. This error, no doubt, arises from the ancient Italian composers, who, in order to distinguish the real note of the chord from the one not belonging to it, wrote the latter small, to which they gave conventionally half the value of the following note.
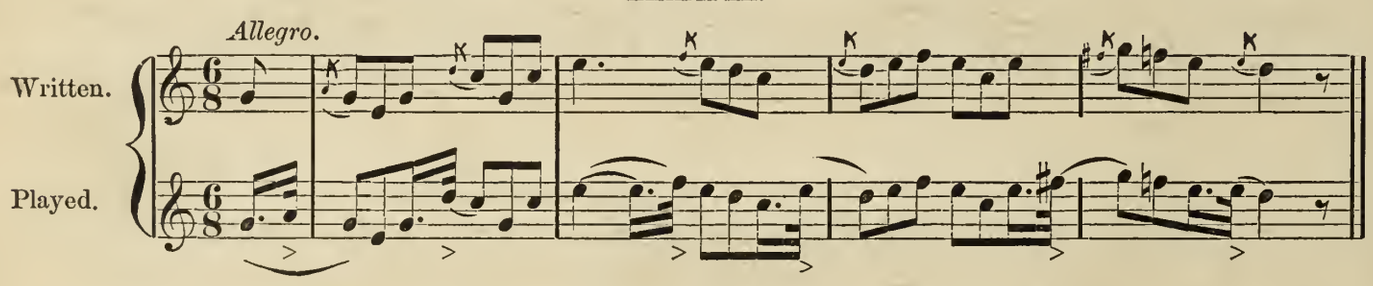
EXAMPLE.



Modern composers, considering the utility of writing notes whose effect have a real value, and recognizing also the necessity of rendering to musical notation a true signification in order to arrive at a simple and easy execution, have felt the need of writing appoggiaturas in two different ways: first in ordinary large notes; second in small notes. In the first case, the appoggiatura may be considered as a suspension of the chord, and must necessarily be played with the value and shade prescribed by the composer; in the second, the appoggiatura, written small, must be considered as a grace-note or embellishment. The value of this small note may vary according to the character and movement of the piece, and the value of the note before which it is placed.

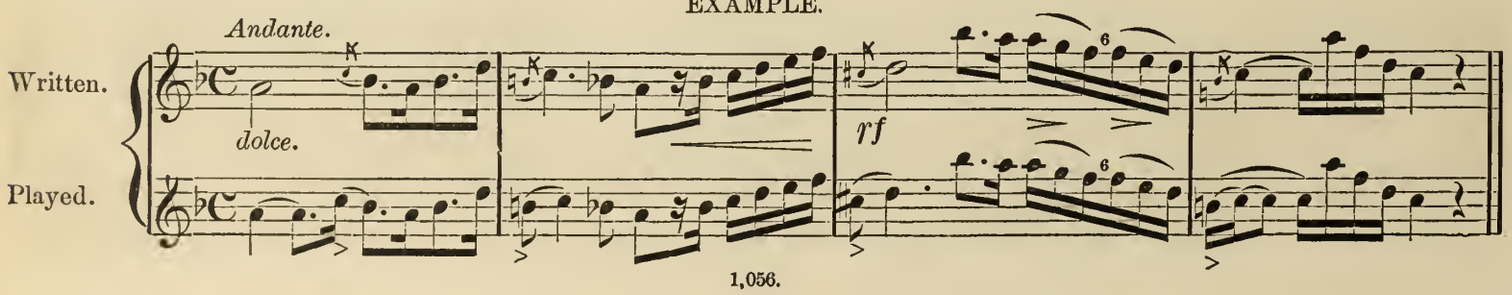
General rule. The small note is short and precipitate when it occurs before a note of short duration in a quick movement; in that case it is played lightly, taking the value from the preceding note.

EXAMPLE.



It is not played so fast when it is before a note of long duration, or in a slow movement. Then part of the value can be taken from the preceding note, and part from the time of the following large note. It will be observed, however, that, by exception, when the small note is preceded by a large note of very short value, and followed by one of long duration, the whole value is taken from the last note.

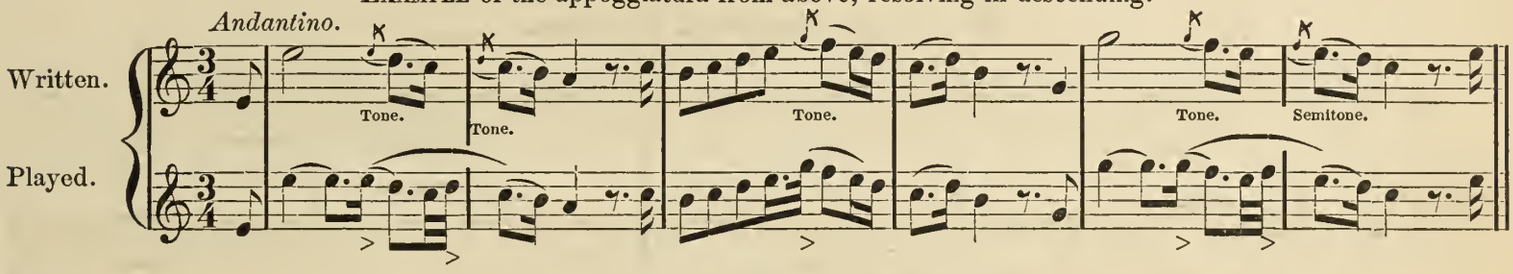
EXAMPLE.
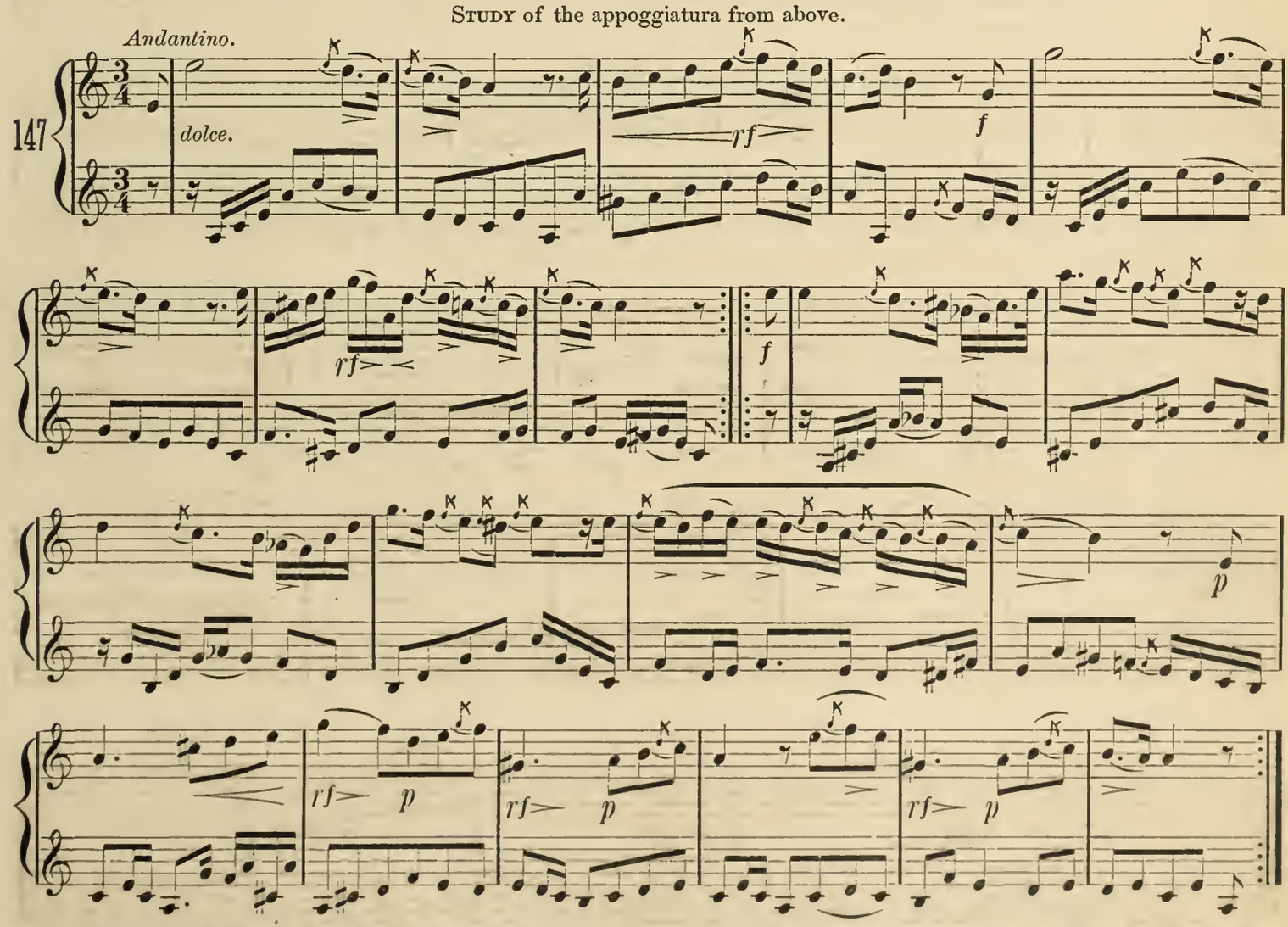


The word *appoggiatura* is derived from the Italian *appogiare*, and signifies to *press down;* it may be inferred from this, to what kind of expression and shade it is suitable. The appoggiaturas written with large notes are generally placed on the strong or accented part of the measure (see the second line of the first example on page 156, where the appoggiaturas written in large notes are marked by an ×).

The appoggiaturas written in small notes are placed indiscriminately on all the beats, and can be a degree above or below the large note. Placed above, it resolves itself in descending, and can be a tone or a semitone from the large; that is, it must be played with the intervals proper to the key in which the passage is written. It will also be noticed, that, in order to give to the small note more grace and lightness in the execution, it should be slurred to the large note. It happens, sometimes, that it must be slurred from the preceding to the following note; and this effect takes place especially when the small note is placed between two large notes of the same degree.

EXAMPLE of the appoggiatura from above, resolving in descending.
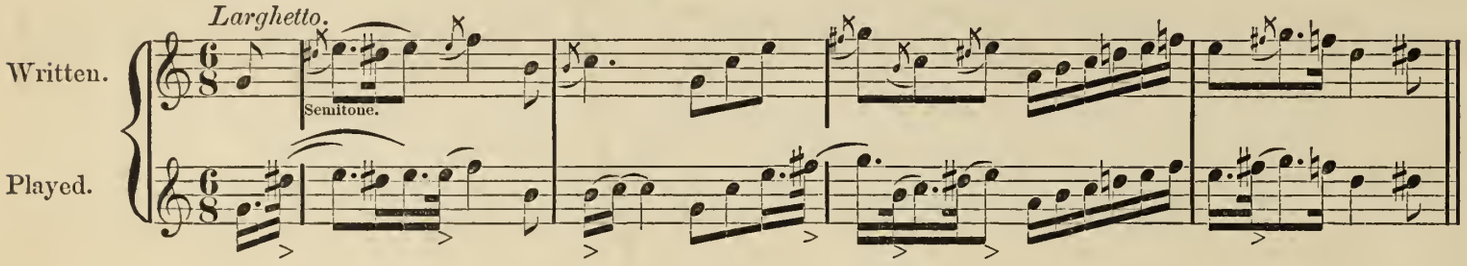


STUDY of the appoggiatura from above.



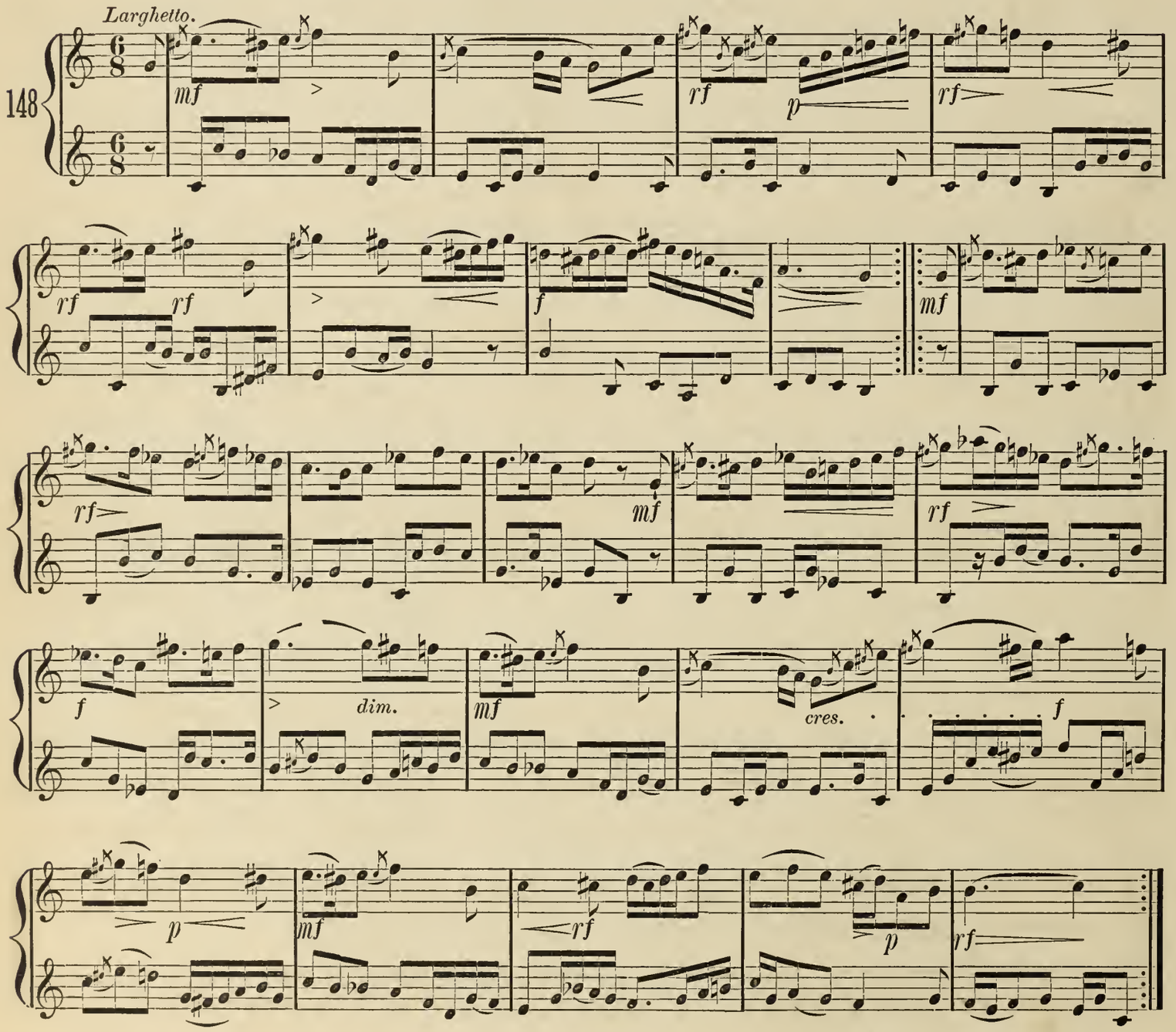
Return to the second (accompaniment) part of Lesson 16; then take up 148, to continue the reading of the appoggiatura from above.

The appoggiatura from below resolves itself in ascending, and is nearly always a semitone from the large note. In this case, the small note represents a leading tone occasioned by an accidental outside of the key; it will be noticed, that it must be accented with more force than the appoggiatura from above.

EXAMPLE of the appoggiatura placed below, resolving in ascending.
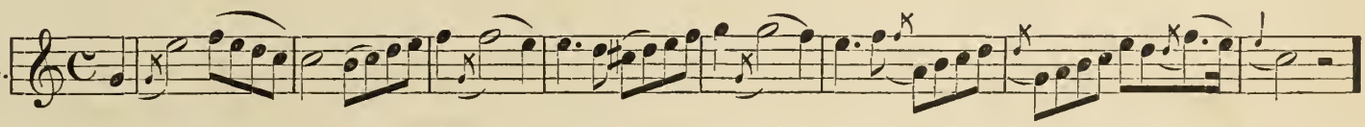


STUDY of the appoggiatura from below.



ON THE PORTAMENTO.

Small notes are sometimes found representing greater intervals than a tone from above or a semitone from below. These small notes are called *portamento*. They differ from the ordinary small notes in that they may be written on any interval.

EXAMPLE.
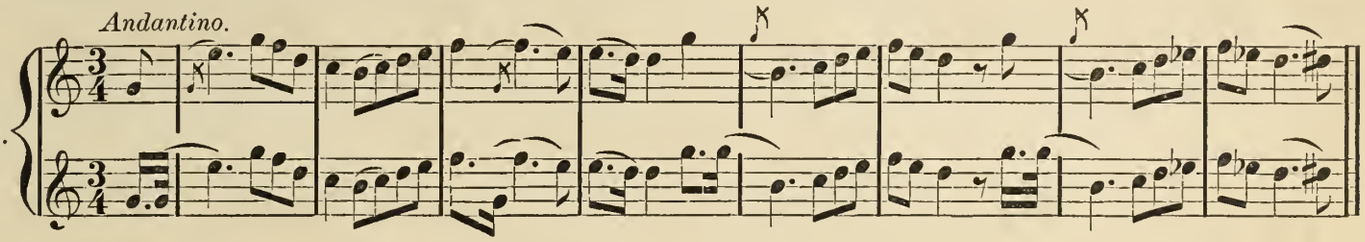


The value of this embellishment is taken from the preceding note, and in its execution the small note receives a light stroke of the tongue, pressing the sound in order to carry it by a slur to the following note.

Andantino.

Written.

EXAMPLE.

Played
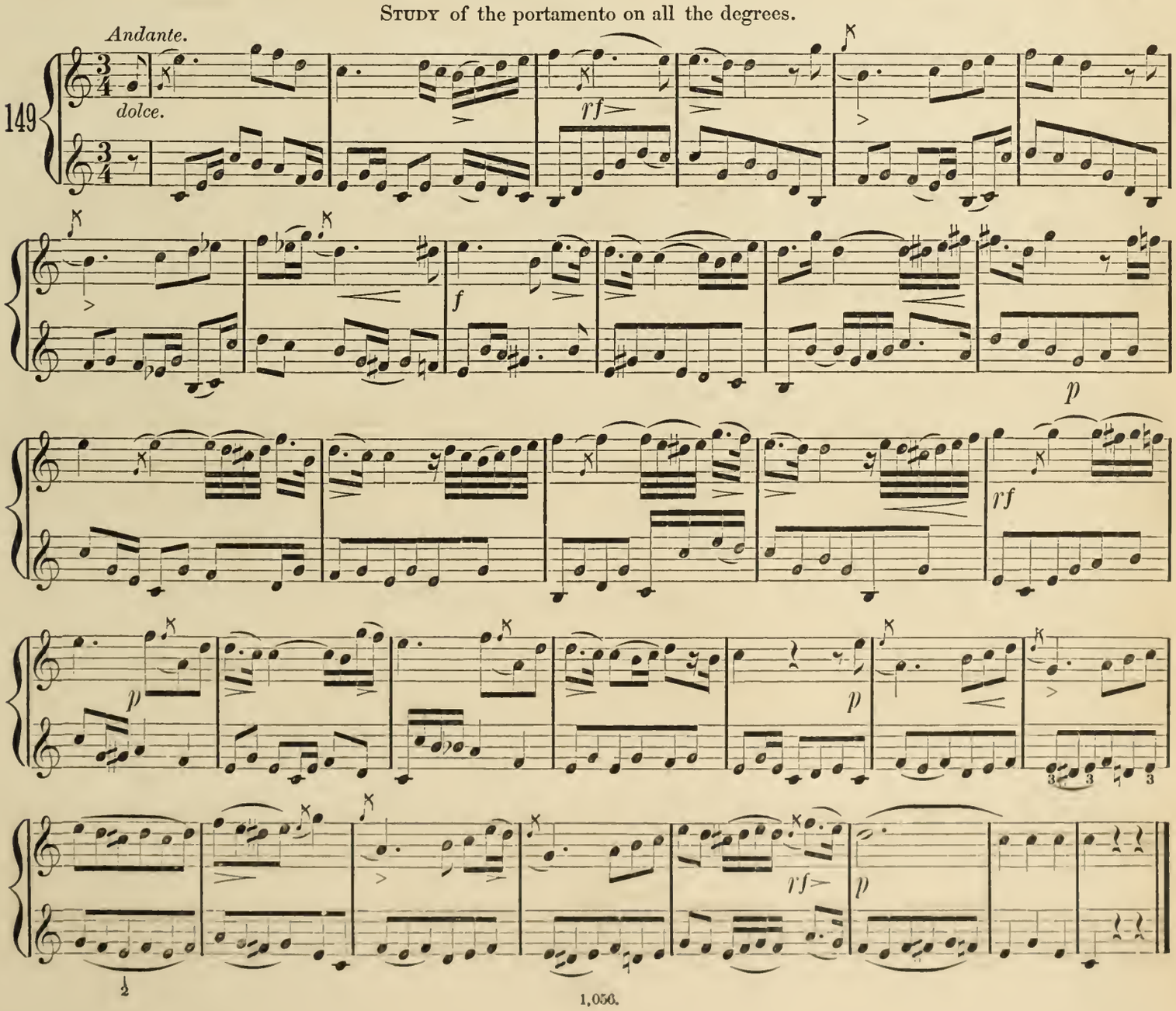


STUDY of the portamento on all the degrees.

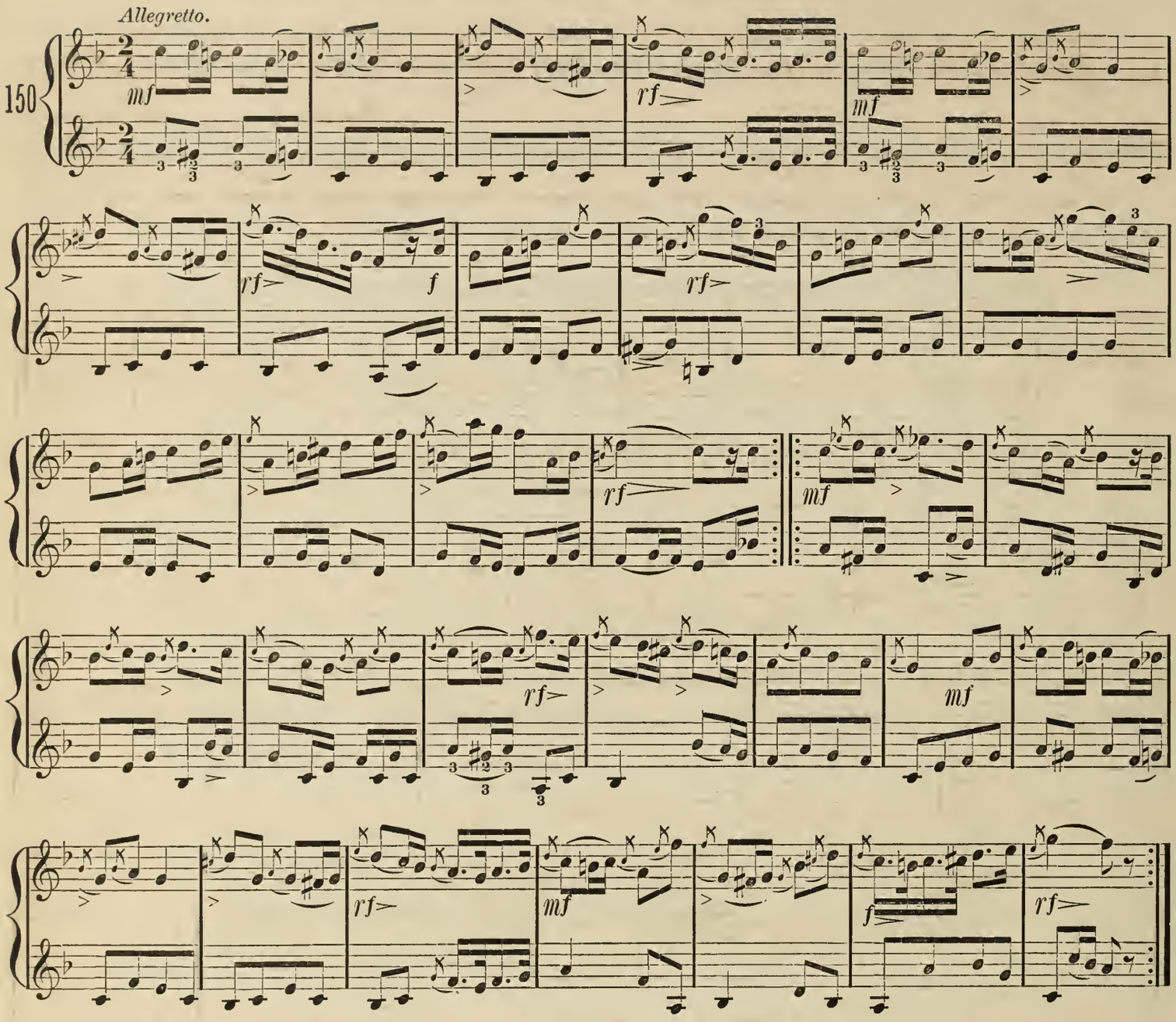
Andante.

dolce.

149



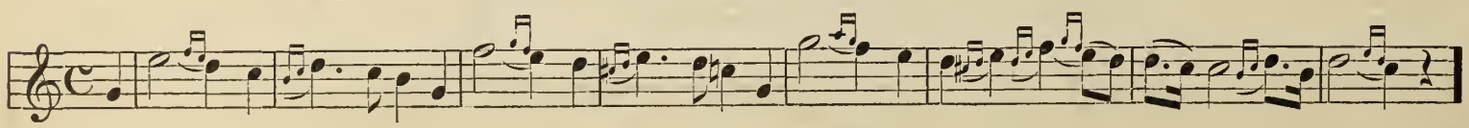
Review of the three preceding lessons.



ON THE DOUBLE APPOGGIATURA.
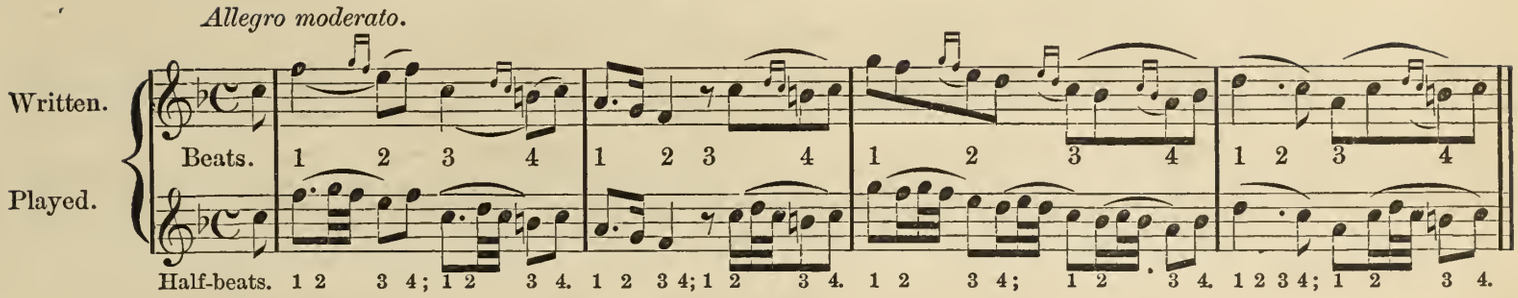
There are several kinds of double appoggiaturas, composed of two conjoint or disjoint small notes, and capable of being resolved either ascending or descending to the large note, from above or below, as in the case of the single appoggiatura.

Example of the conjointed double appoggiatura, ascending and descending.

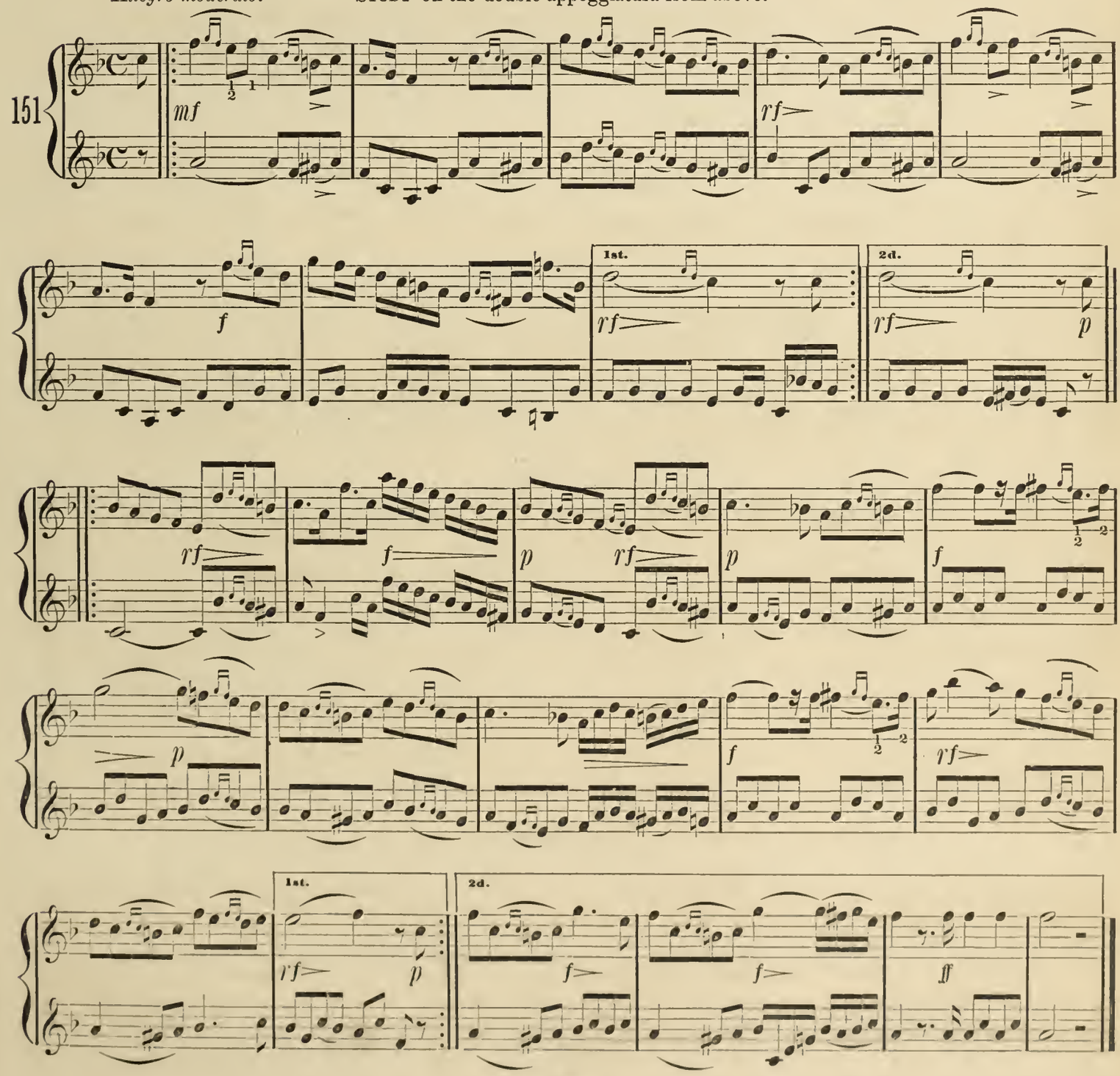


When it appears on adjacent degress, the first small note always represents tho single appoggiatura; the second an integral note of thc chord, or a passing note of this embellishment may be compared to two tfiirty-seconds in value, which is taken from the preceding note, and slurred to the large note, giving to the first note a slight accent.
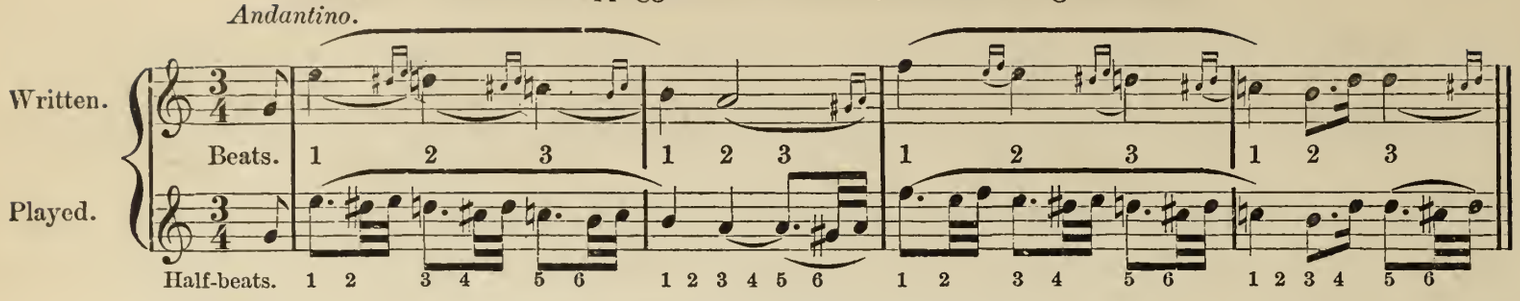
EXAMPLE of the double appoggiatura from above, with descending resolution.



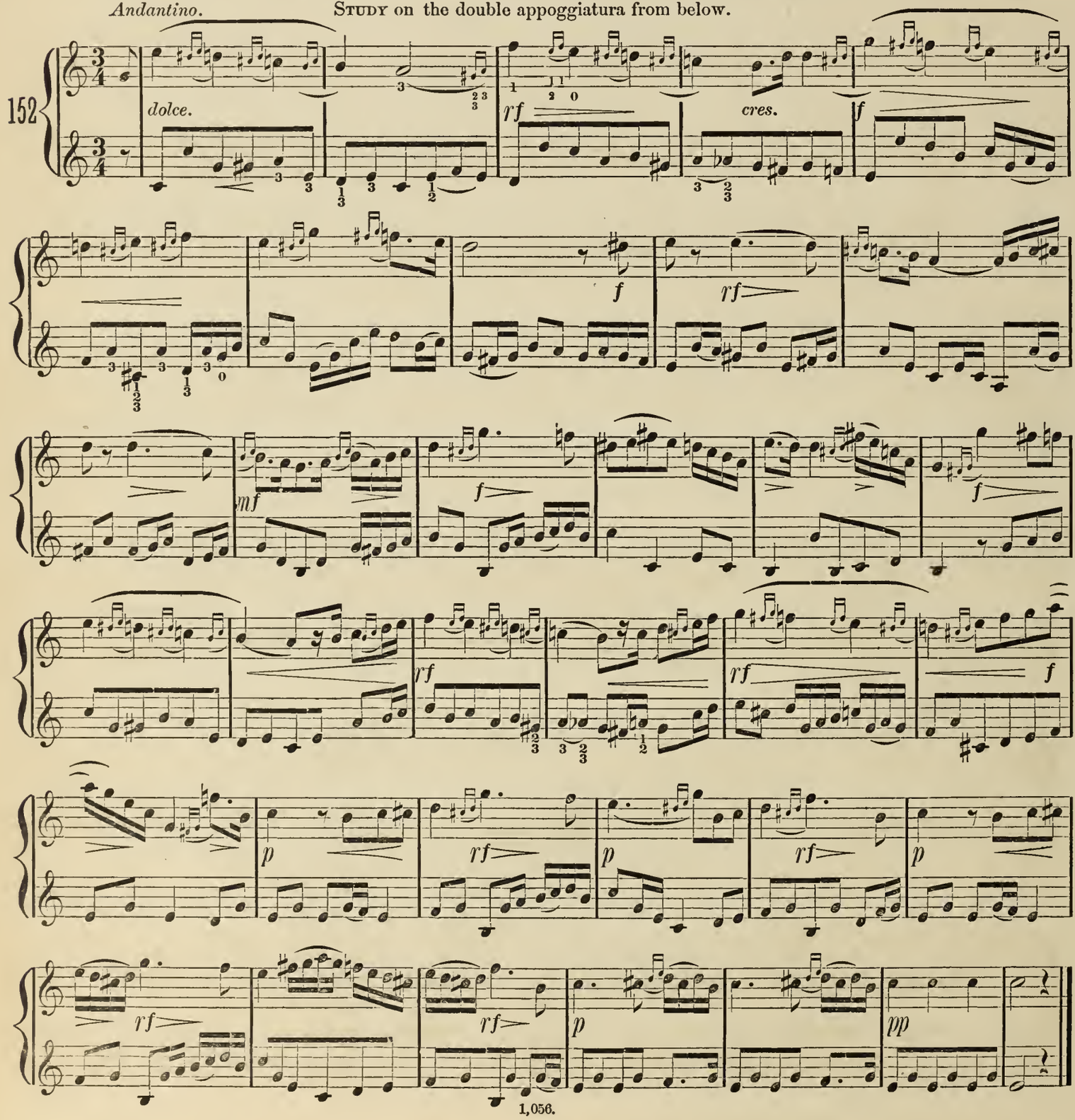
Allegro moderato. STUDY on the double appoggiatura from above.



EXAMPLE of the double appoggiatura from below, with ascending resolution.
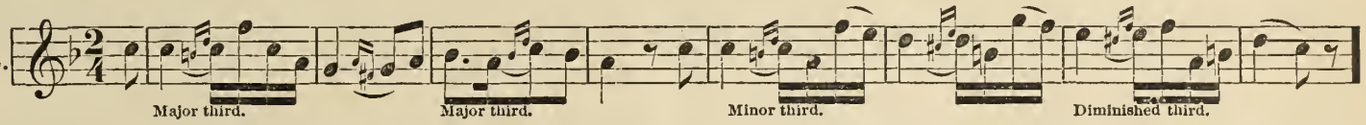


Andantino. STUDY on the double appoggiatura from below.



ON THE DISCONNECTED DOUBLE APPOGGIATURA.

This is likewise composed of two small notes, both forming an interval of either a major, minor or diminished third.
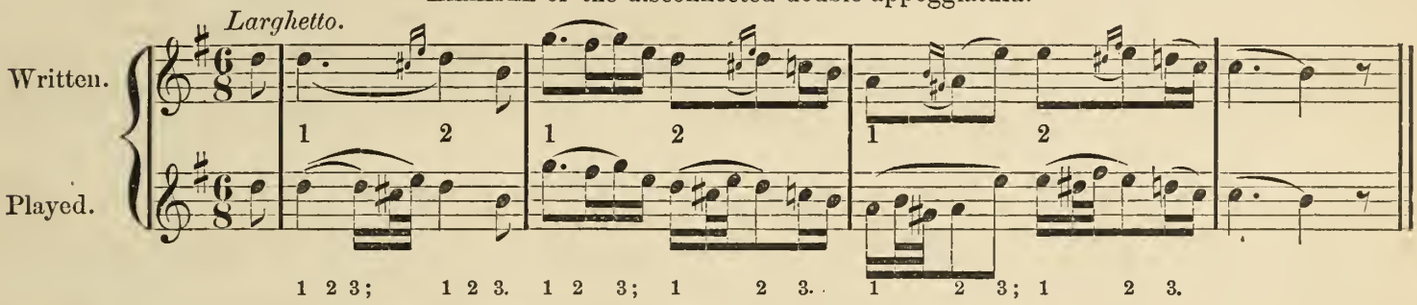
EXAMPLE.
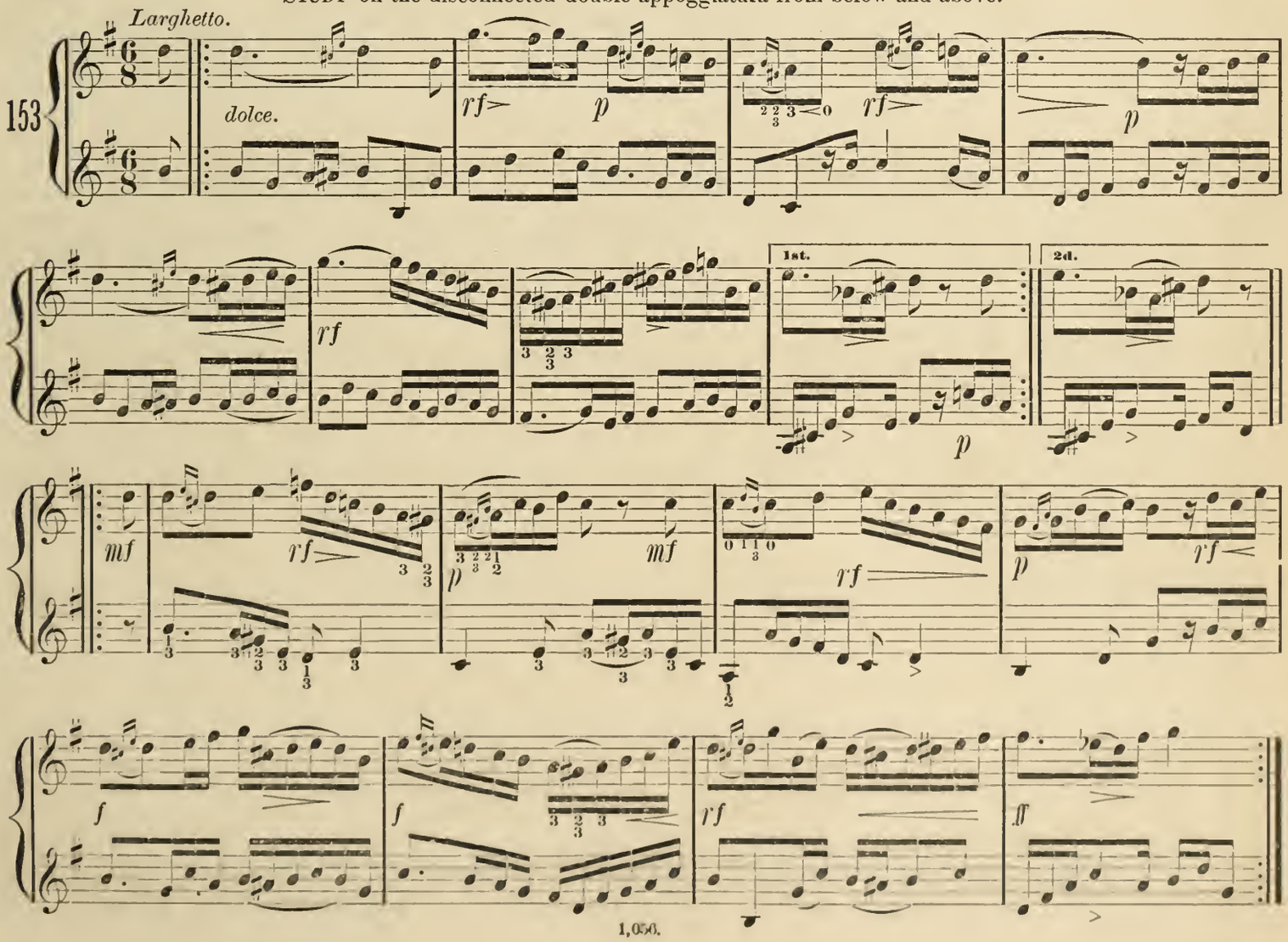


This embellishment represents really two single appoggiaturas, and can be placed in the same order as these; the first small note from above and the second from below the large note preceding or following, and *vice versa*. In this it differs from the conjoint double appoggiatura.

The disconnected appoggiatura can also be resolved ascending or descending, on all the degrees, observing for its execution the rules and accentuations prescribed for the conjoint double appoggiatura.

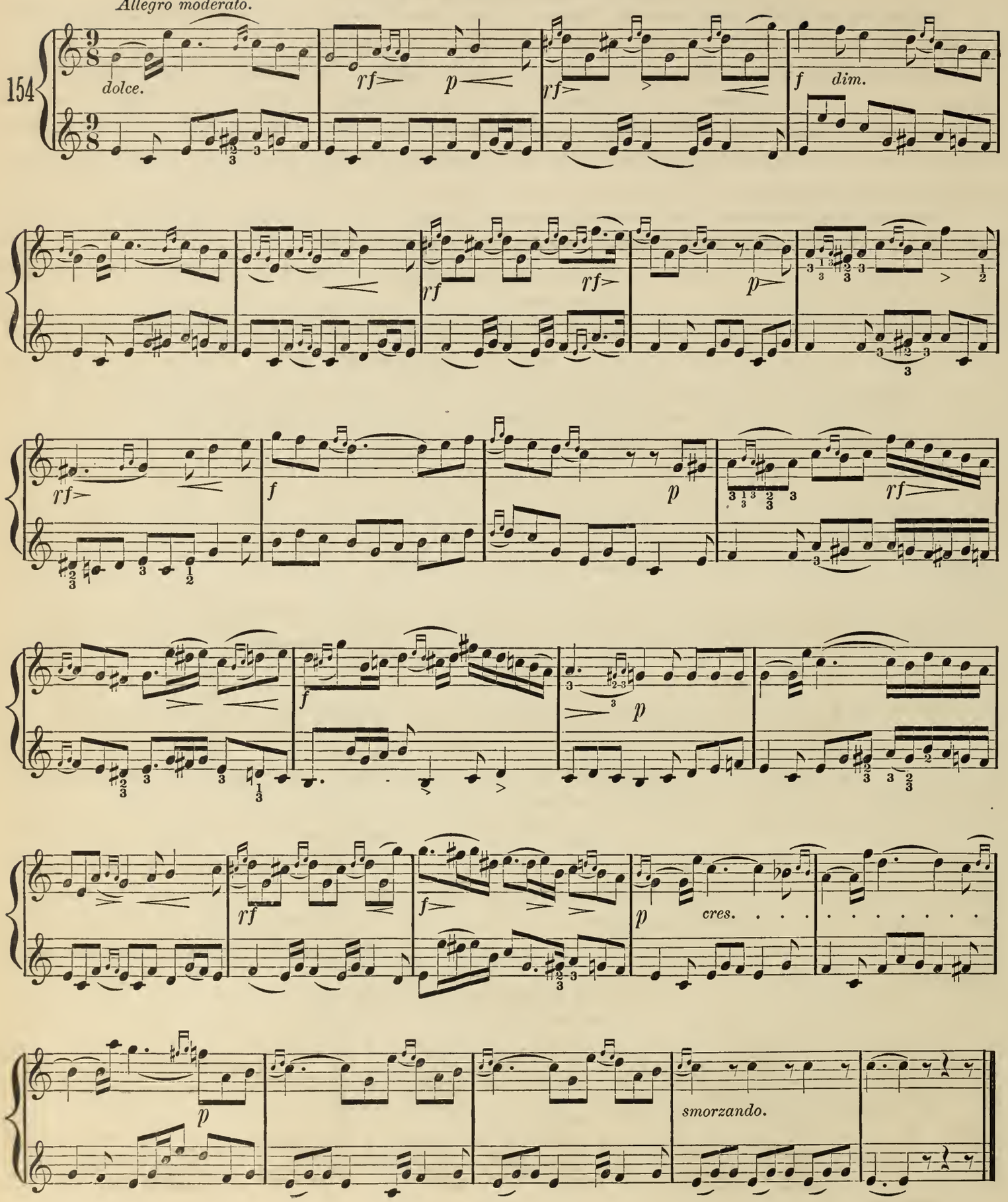
EXAMPLE of the disconnected double appoggiatura.



STUDY on the disconnected double appoggiatura from below and above.



REVIEW of the three preceding lessons.



THE GRUPPETTO OR TURN.

The classical works which have appeared up to this day have omitted, in treating of the gruppetto, to assign to this embellishment rules which might fix positively the degree of quickness of its execution.

The result of this omission in regard to the gruppetto is, that the pupil, not being guided by any principle of rhythm, remains always in complete uncertainty, and never succeeds in obtaining a supportable execution, except by dint of work and experience; even so, he must be endowed with much intellect and taste; many pupils, deprived of these essential qualities, perform the turn imperfectly, and often so strangely, that the effect produced changes and destroys completely the sense of the melody. The desire to supply this want, by giving rules sure to conquer this vice of execution, has led me to many researches.
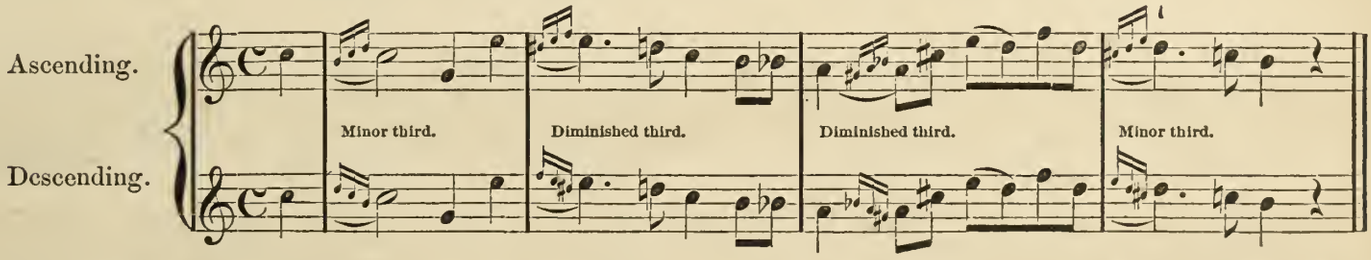
Experience has demonstrated to me the necessity of presenting a series of examples in which the grupetto will be placed according to its real value, and treated in connection with the different figures of notes.

In order to show, in a simple and easy way, the exact value of the gruppetto, and its manner of execution, we shall represent it, in the following examples, written on two staves.

The upper staff will mark simply the manner of writing it, and the lower one will represent, in large notes, the real value, divided into half-beats or third-beats, in order to be precise in the execution. That the notes forming the gruppetto may be distinguished from those not belonging to it, commas (, ,) will be used, to mark the division. Each of these examples will be followed by a lesson, which by practising with care, and observing the rules of theory, will permit the pupil to advance with a sure and rapid step toward a good execution.

The gruppetto is a group of small notes used to ornament certain notes of a melodic passage. There are two kinds: the first is composed of three small, conjoined notes, taken not on the value of the note affected by them, but on the beat preceding that note. It may be made in ascending or in descending; in either case, it may cover a minor third, but never a major.

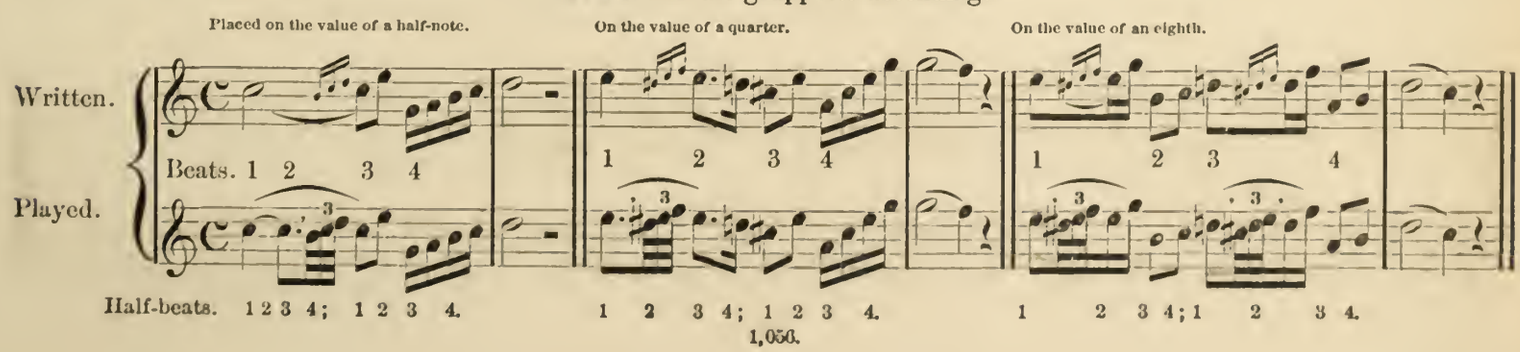
Example of the first kind of gruppetto ascending and descending.



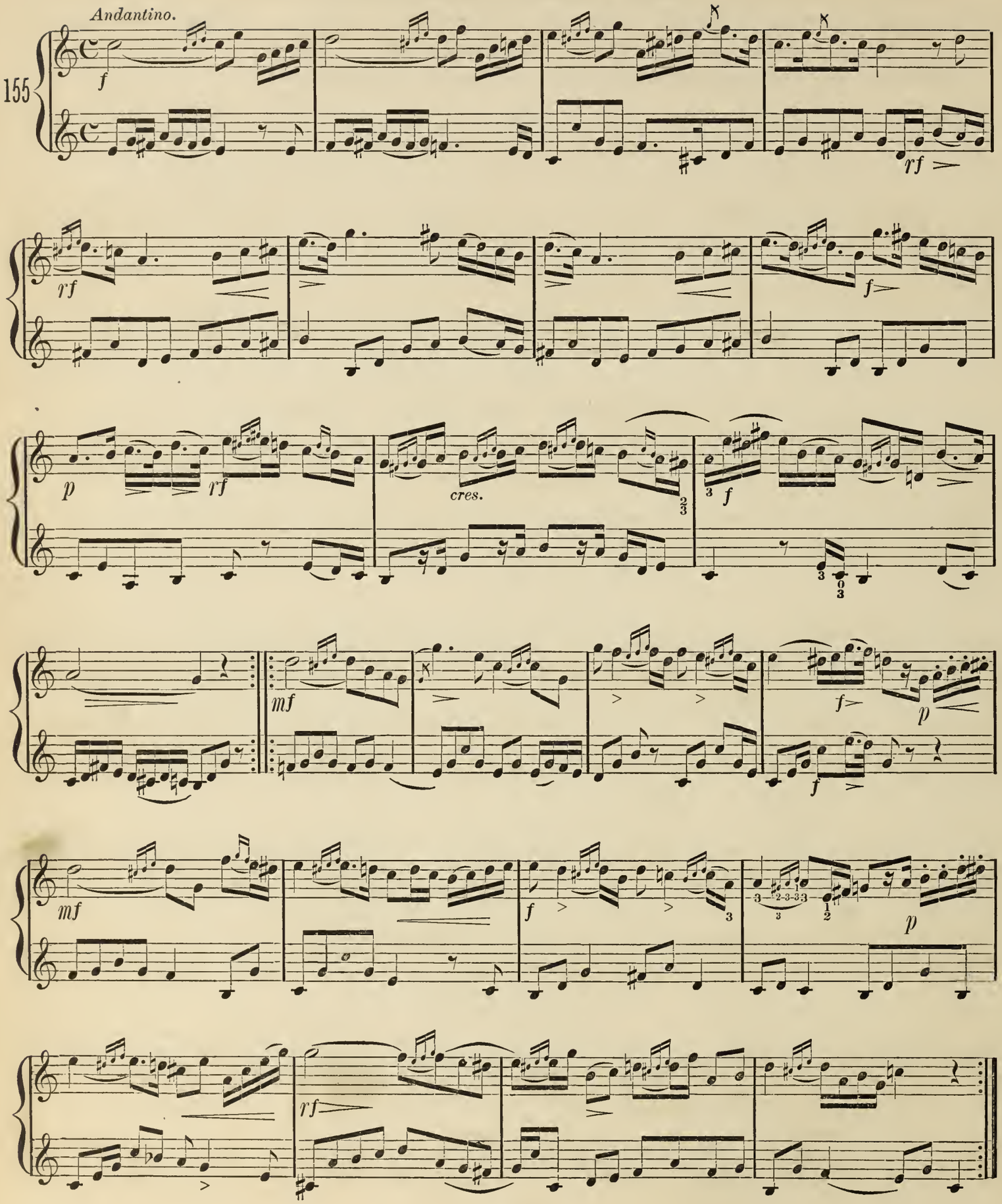
In order to perform this embellishment with expression, it must be articulated lightly; but the first of its notes must be more strongly accented, and longer sustained than the other two.

Remark. The first small note of the turn in ascending is always one degree from below, and either a tone or semitone from the large preceding note. The third small note is a degree above, and also a tone or semitone from the large note upon which the resolution is made. The second represents always the large preparatory note of its resolution. This embellishment, played either ascending or descending, is equal to the value of a triplet in thirty-seconds, taken from the value of the large preparatory note. Consequently, in common time, the turn of the first kind is made on the count of an eighth of the preparatory note.

Example of the gruppetto ascending.



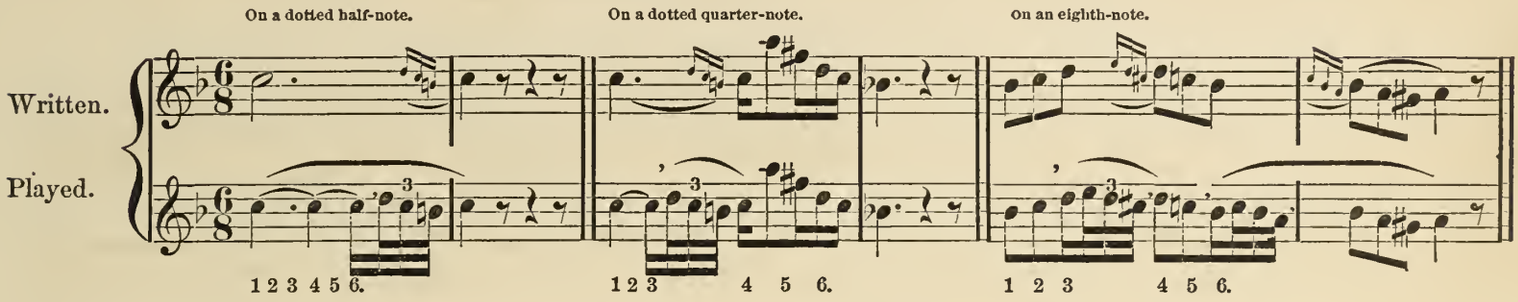
STUDY on the first kind of gruppetto ascending.
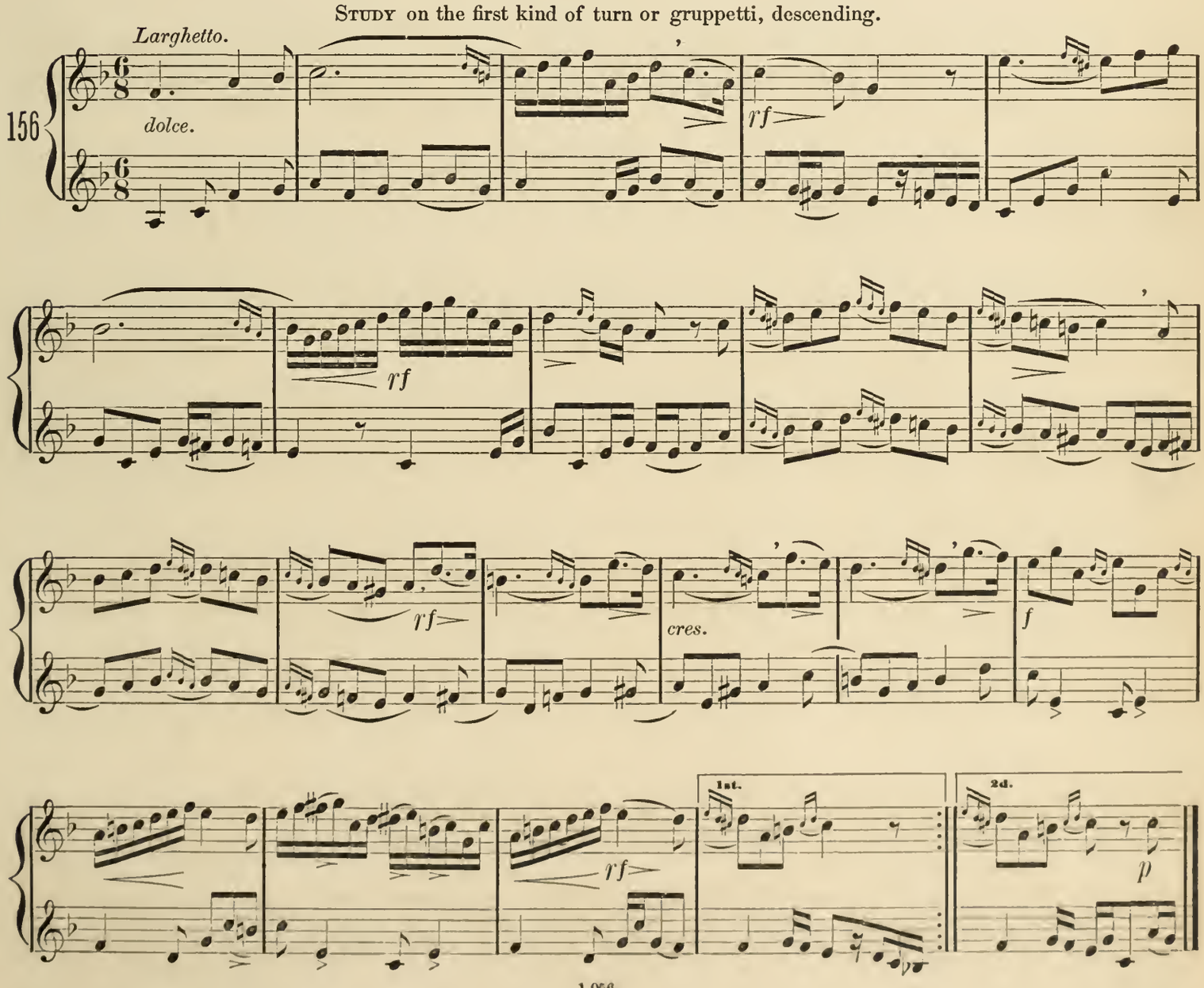


The first small note of the turn in descending, is always a degree above the large preparatory note, and can be either a tone or a semitone from the latter. The third small note is a semitone below the large note of resolution. The second small note, as in the preceding example, is on the same degree as the preparatory note.
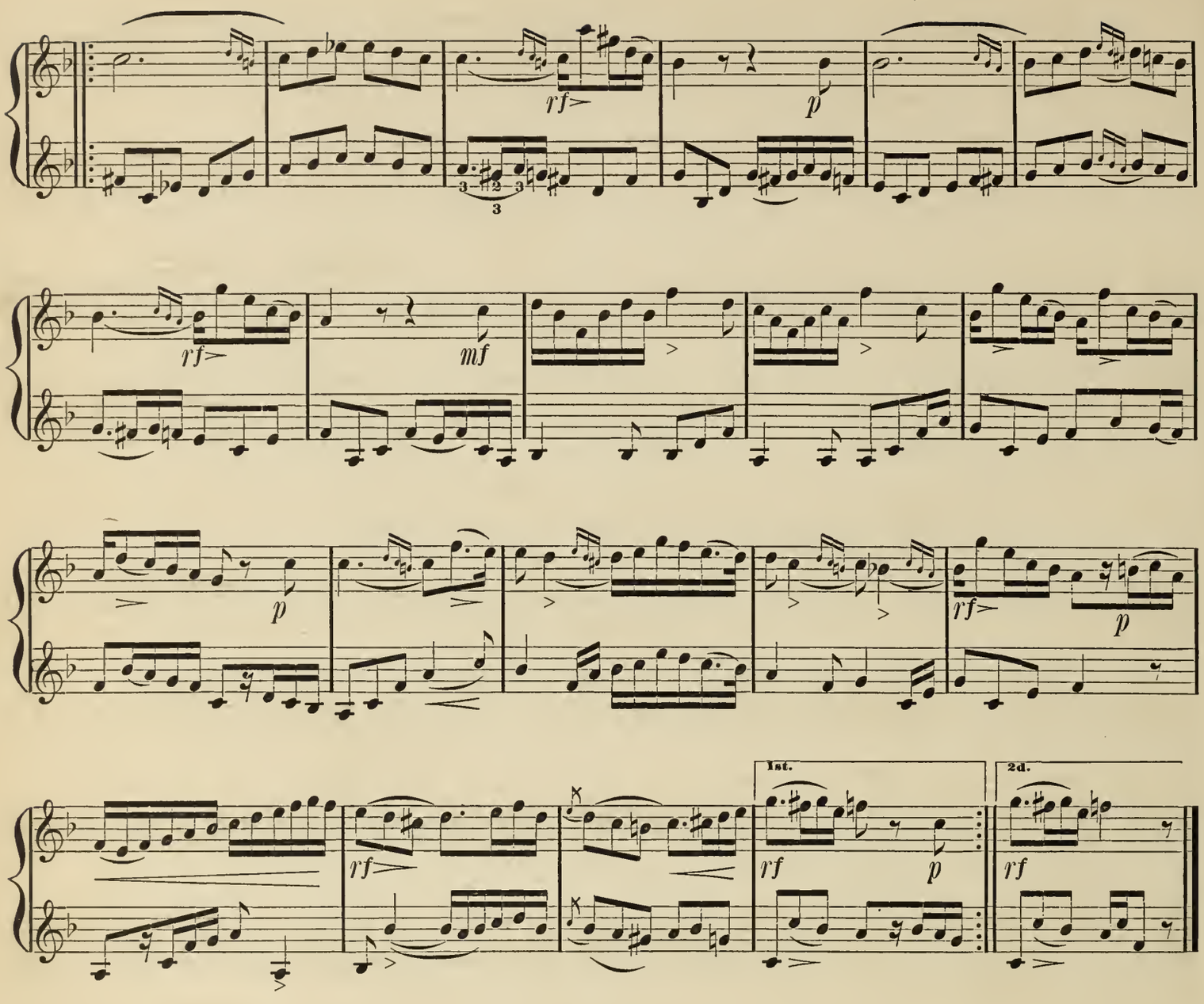
In compound time, the turn of the first kind is made on the last half of an eighth-count.

EXAMPLE of the gruppetti descending.



STUDY on the first kind of turn or gruppetti, descending.
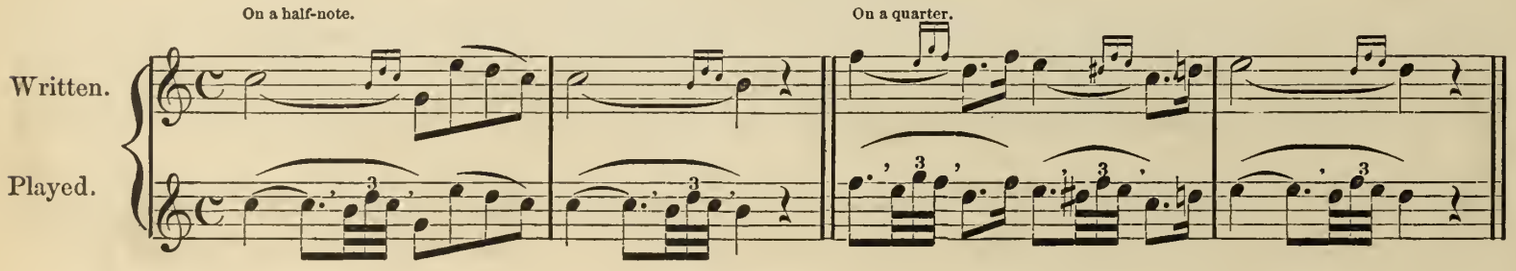


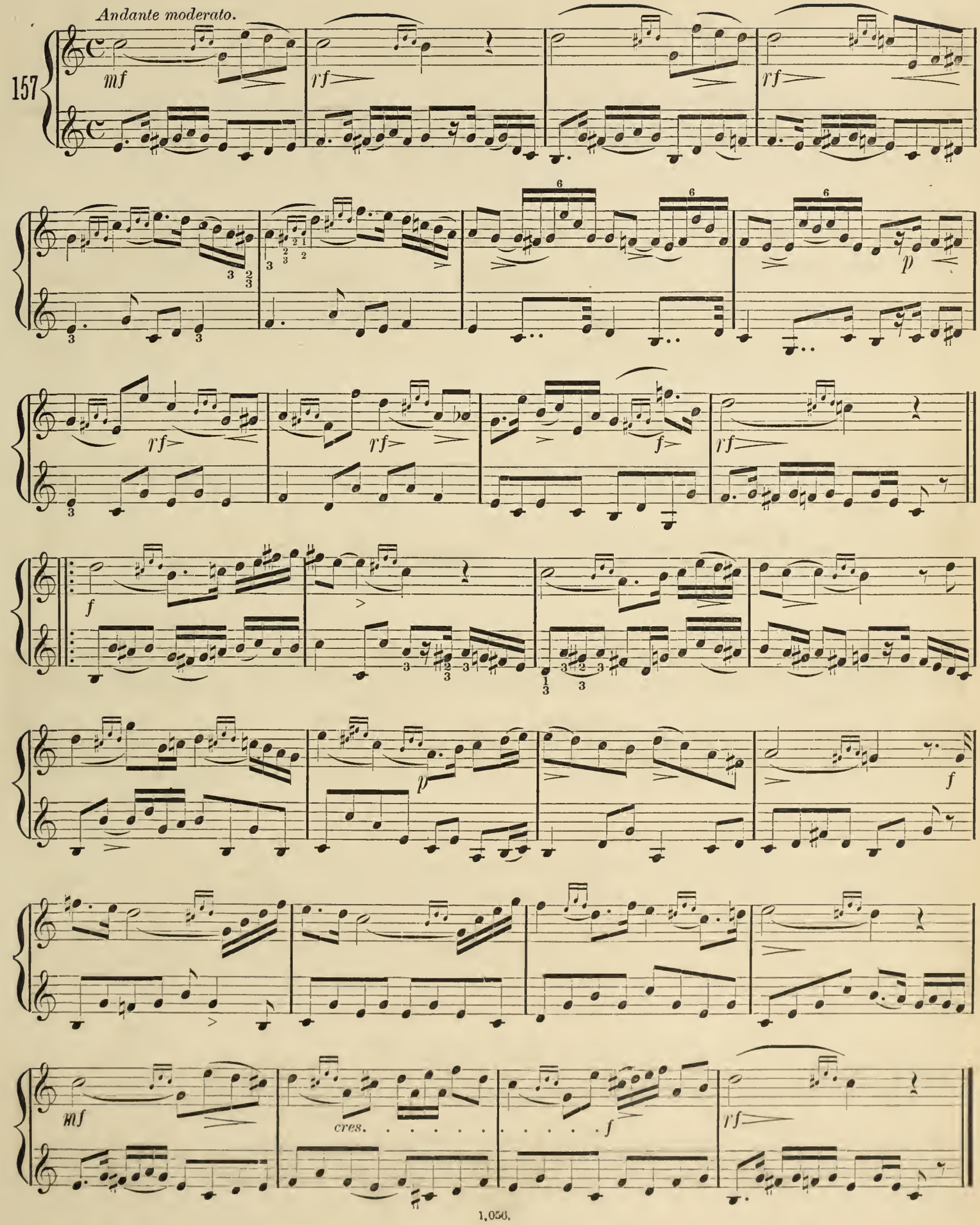


A kind of gruppetto formed of three notes is also often employed for the ending of melodic a phrase.

This turn differs from the two others, because the first two small notes represent a disconnected interval of a minor or diminished third (the first below, the second above), either susceptible of being a tone or semitone from the large preparatory note. The third small note is on the same degree as the preparatory note, and, exceptionally, can be resolved in ascending or descending. The value of these grace-notes is equivalent to a triplet of thirty-seconds taken from the large preparatory note.

EXAMPLE of the finishing turn.

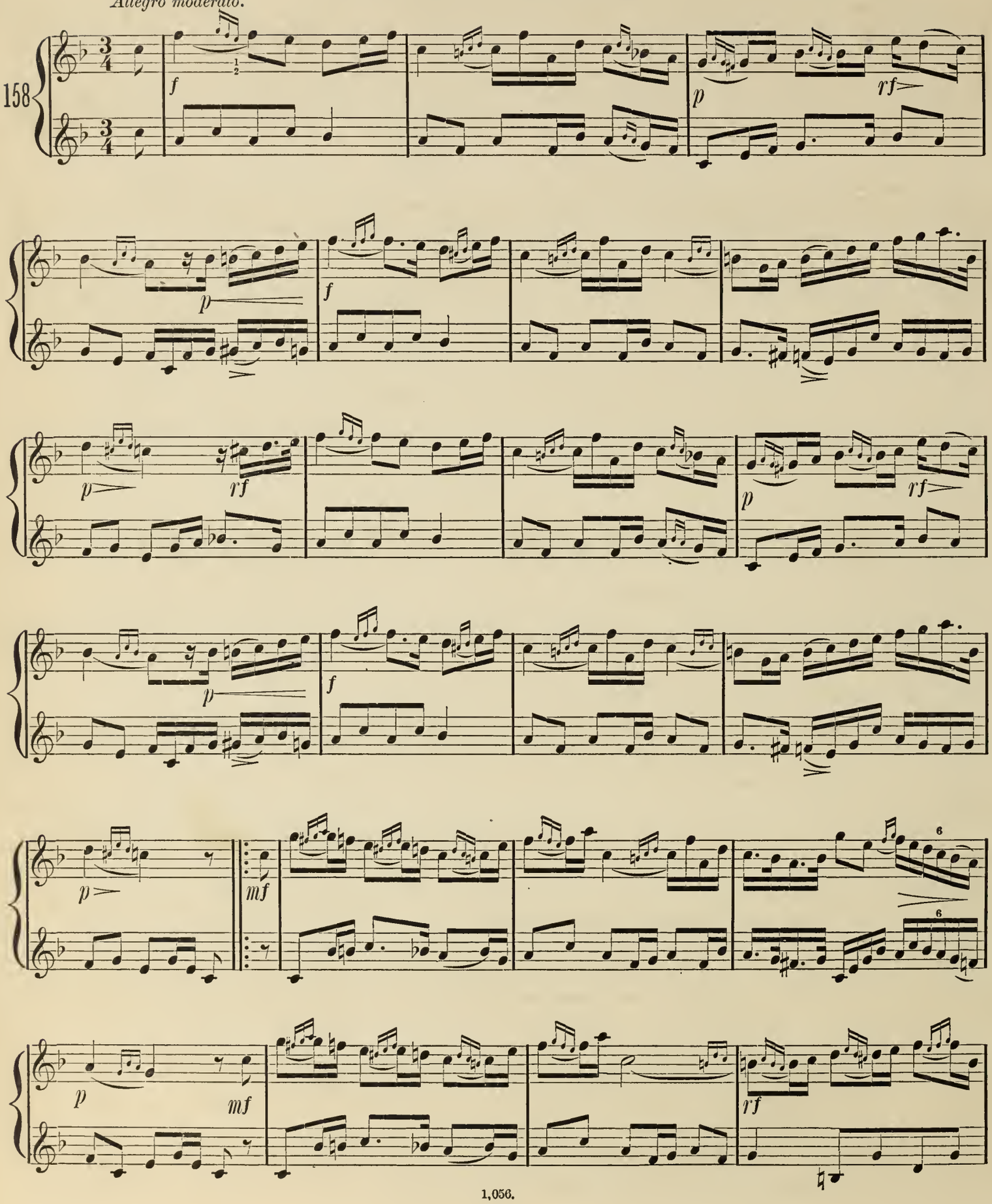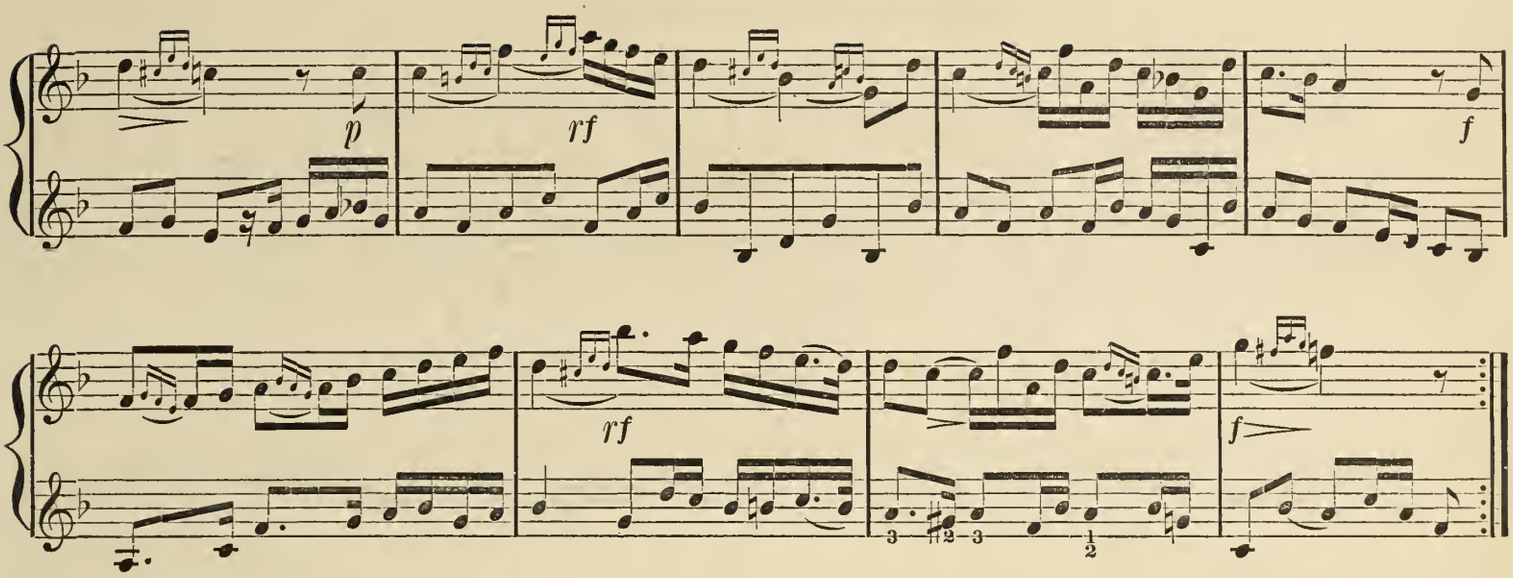



Andante moderato.
157
mf
rf
rf
rf
p
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cres.
f
rf

REVIEW of the three preceding lessons.

Allegro moderato.

158

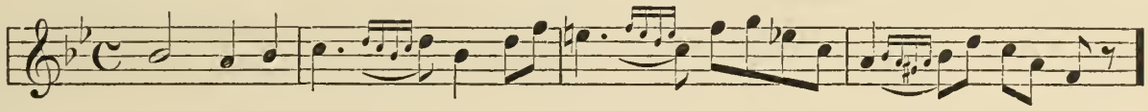




THE SECOND KIND OF GRUPPETTO.

This turn is composed of four small conjoined notes, with major, minor, or diminished third, according to the mode or the degree of the scale on which it is placed.

EXAMPLE.



Major third. Minor third. Diminished third.

It will be seen by this example, that the first note of the turn is always one degree above the preceding large note; the third, one degree below; both may be a tone or semitone from the large note; the second and fourth small notes, are constantly on the same degree as the preparatory note.

The second turn is indicated by a sign (∾), which sometimes appears with a small accidental over or under it, indicating a chromatic alteration of the first or third note, or both.

By exception, the accidental which appears in the turn does not in any case effect a large note of the same degree in the same measure.

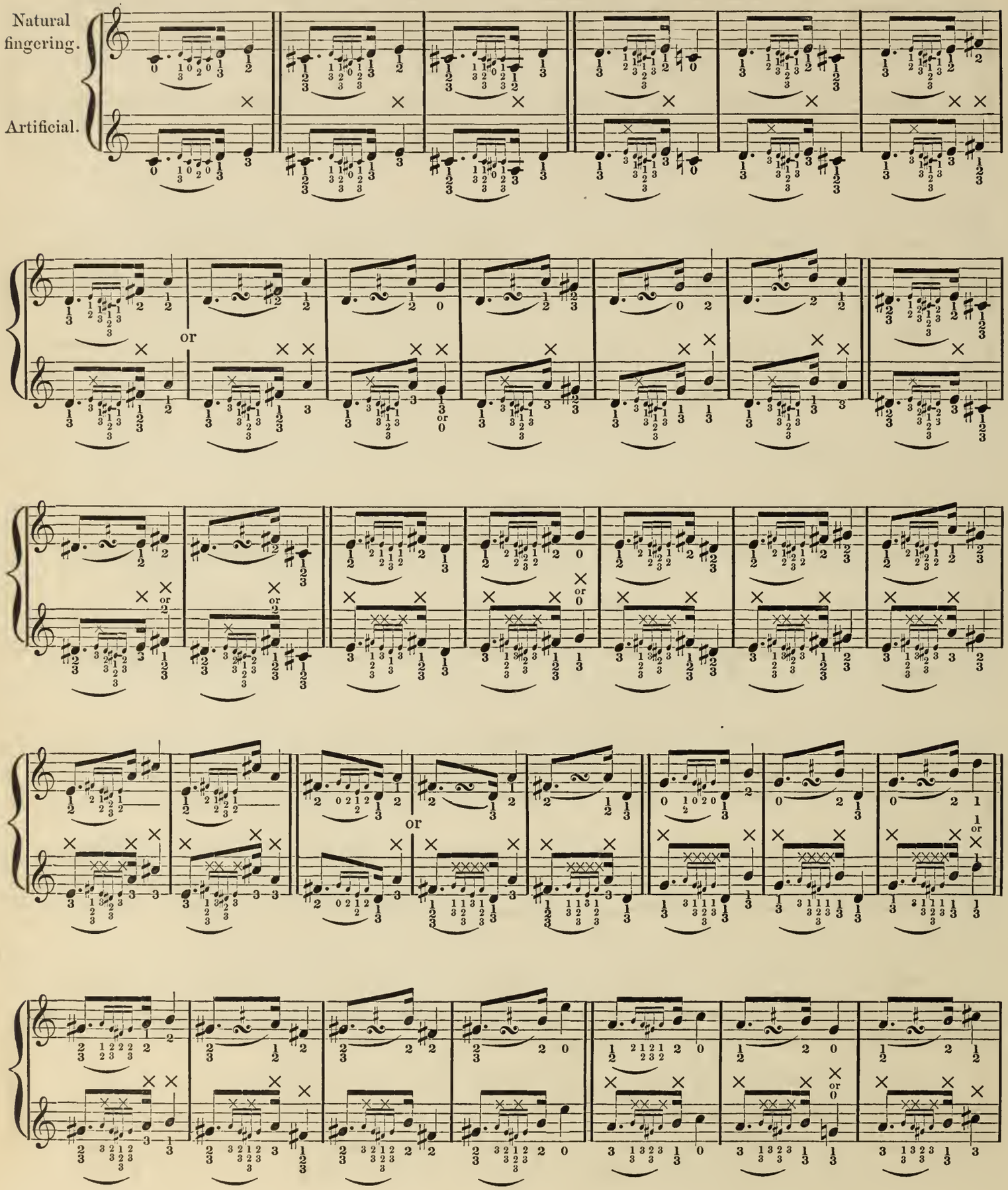
The rendering of this embellishment with expression, consists in considering its first note as a single appoggiatura; that is, in executing it with a slight pressure, and slurring the three others lightly, and softer by degrees. In all cases, the small notes forming the turn, must be performed so as to unite with the preparatory note. The pupil must be careful not to take breath between the last note of the turn and the following note.

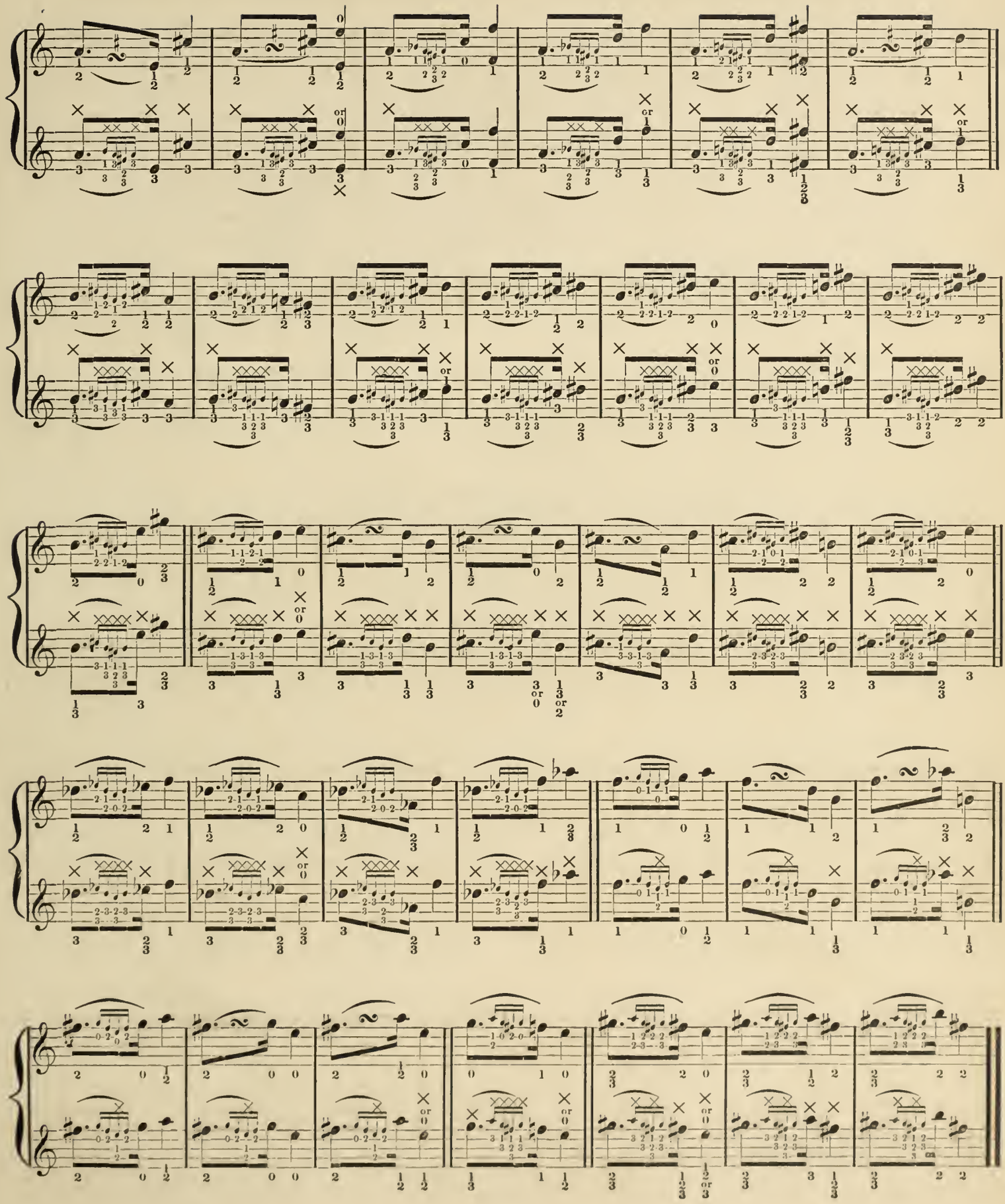
NOTE. The execution of this turn, in its preparation and ending, sometimes presents difficulties of such magnitude in the natural fingering, that it becomes indispensable, before treating of its value, to show by tables, that by a simple modification of the fingering, these difficulties can be made practicable and easy.

REMARKS. In these tables will only be presented the turns which require a change of fingering; those not found there will be made with ordinary fingering. The numbers placed under the notes indicate the fingering for the formation of the turn, and the sign (×), placed above, shows that it must be made by artificial fingering.

In order that the pupil may judge of the effect of both fingerings, and adopt the one which suits him best, the turn is shown on two staffs, the upper staff with the ordinary fingering of the instrument, and the lower with artificial fingering.
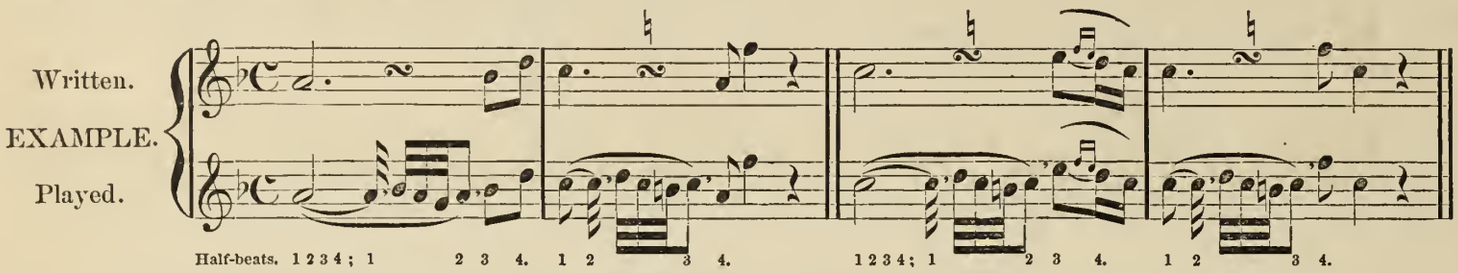
TABLES SHOWING THE DIFFERENT ARTIFICIAL FINGERINGS OF THE TURN.



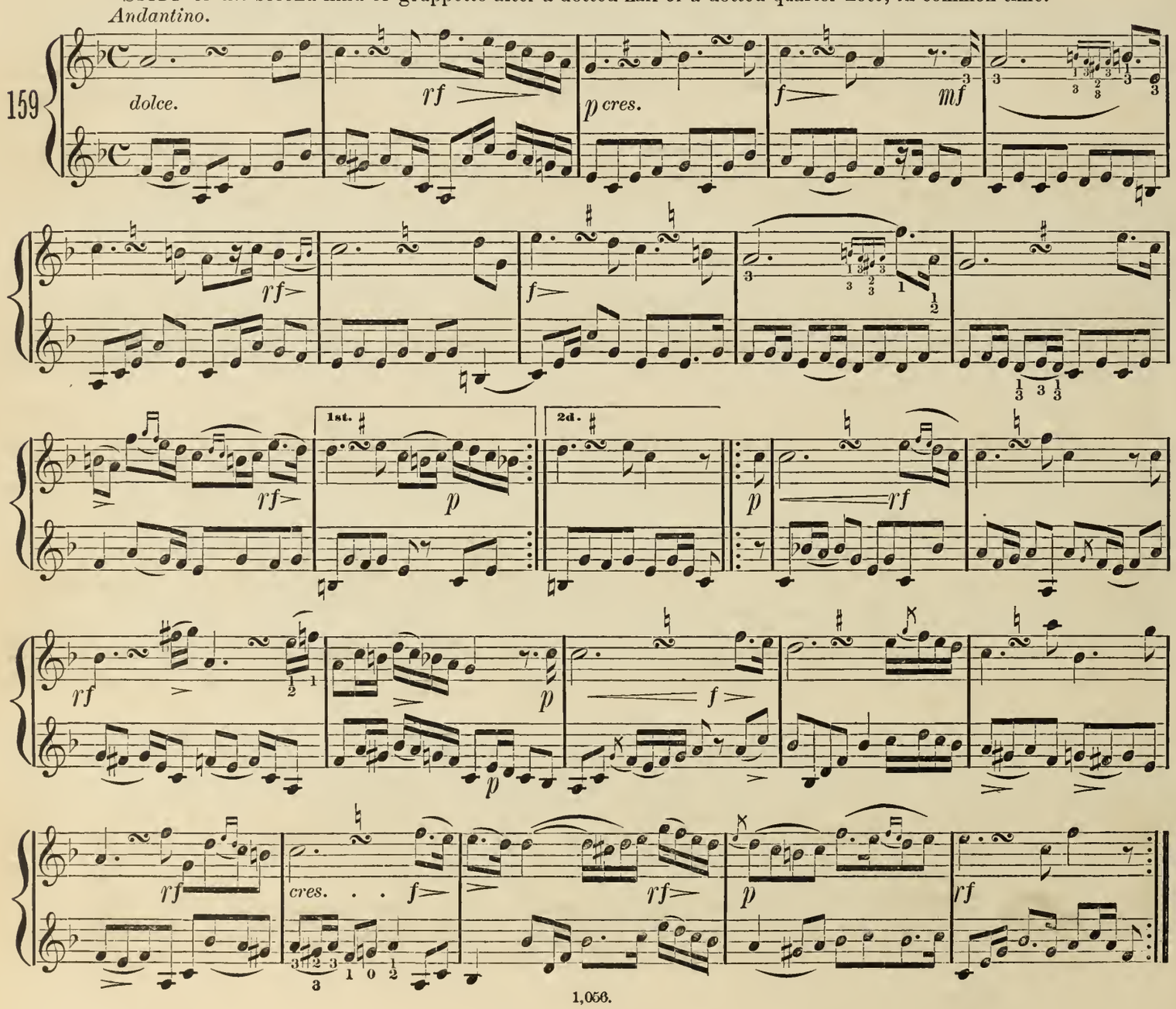


THE GRUPPETTO AFTER A DOTTED NOTE.

The turn placed after a dotted note is composed of three thirty-seconds and an eighth. To facilitate the execution, a thirty-second is added to the first note of the turn, which complement permits the division; the additional thirty-second outside of the turn is a prolongation of the preparatory note. The fourth note of the turn becomes an eighth, so that its value may end with that of the dot. Thus, in the following example, when the turn is placed after a dotted half-note, the additional thirty-second, and three other notes of the turn will be executed on the first half-beat of the dot, the fourth note as an eighth, or the second half-beat. If the turn is placed after a dotted quarter, the first note of the turn is played on the second half-beat of the quarter, and the fourth note comes on the value of the dot.
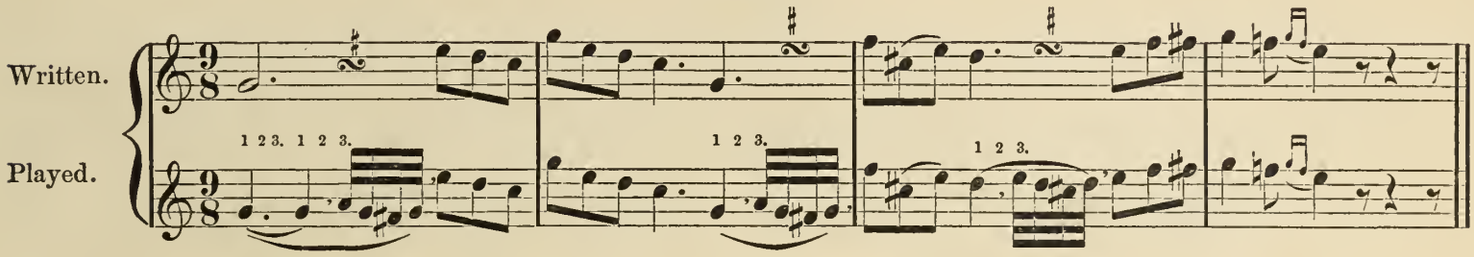


STUDY of the second kind of gruppetto after a dotted half or a dotted quarter-note, in common time.
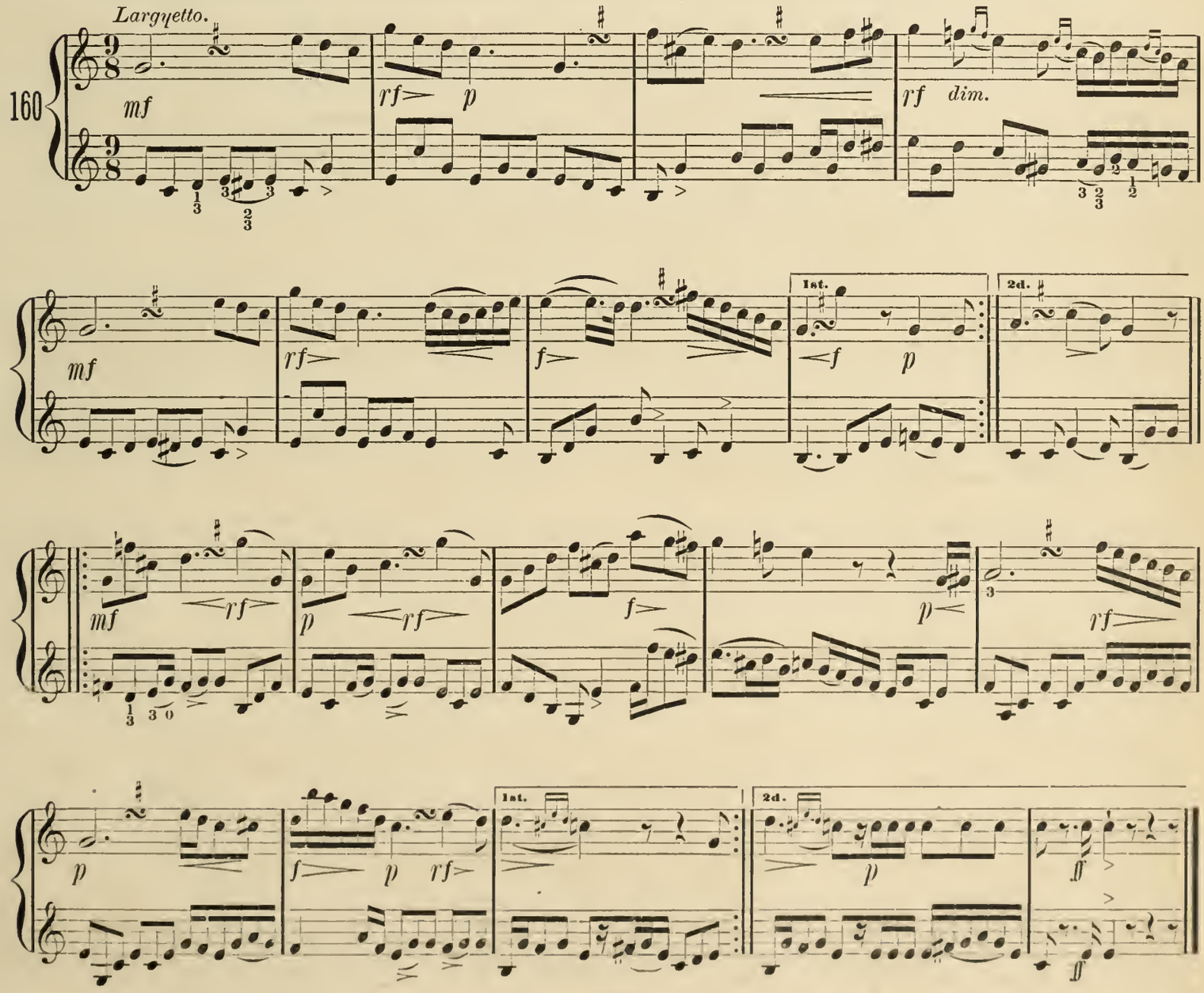


THE TURN placed after a dotted note in compound triple time is composed of four thirty-seconds.

The dot being here only the complement of the full value of the half or quarter-note, the last note of the turn must be connected to the note of resolution, without interruption. Consequently, the turn placed after a dotted half-note is played on the sixth third-beat of the value, and after a dotted quarter on the third third-beat, represented by the value of the dot.

EXAMPLE.



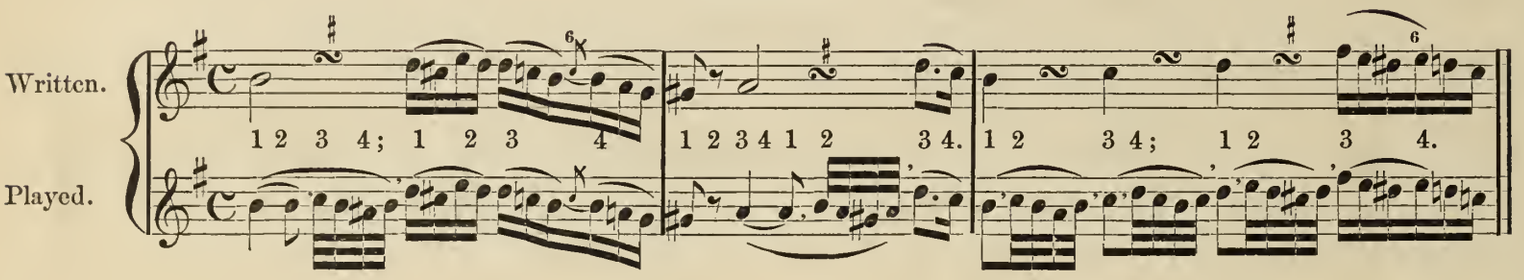
STUDY of the second kind of gruppetto after a dotted half or a dotted quarter-note, in compound triple time.



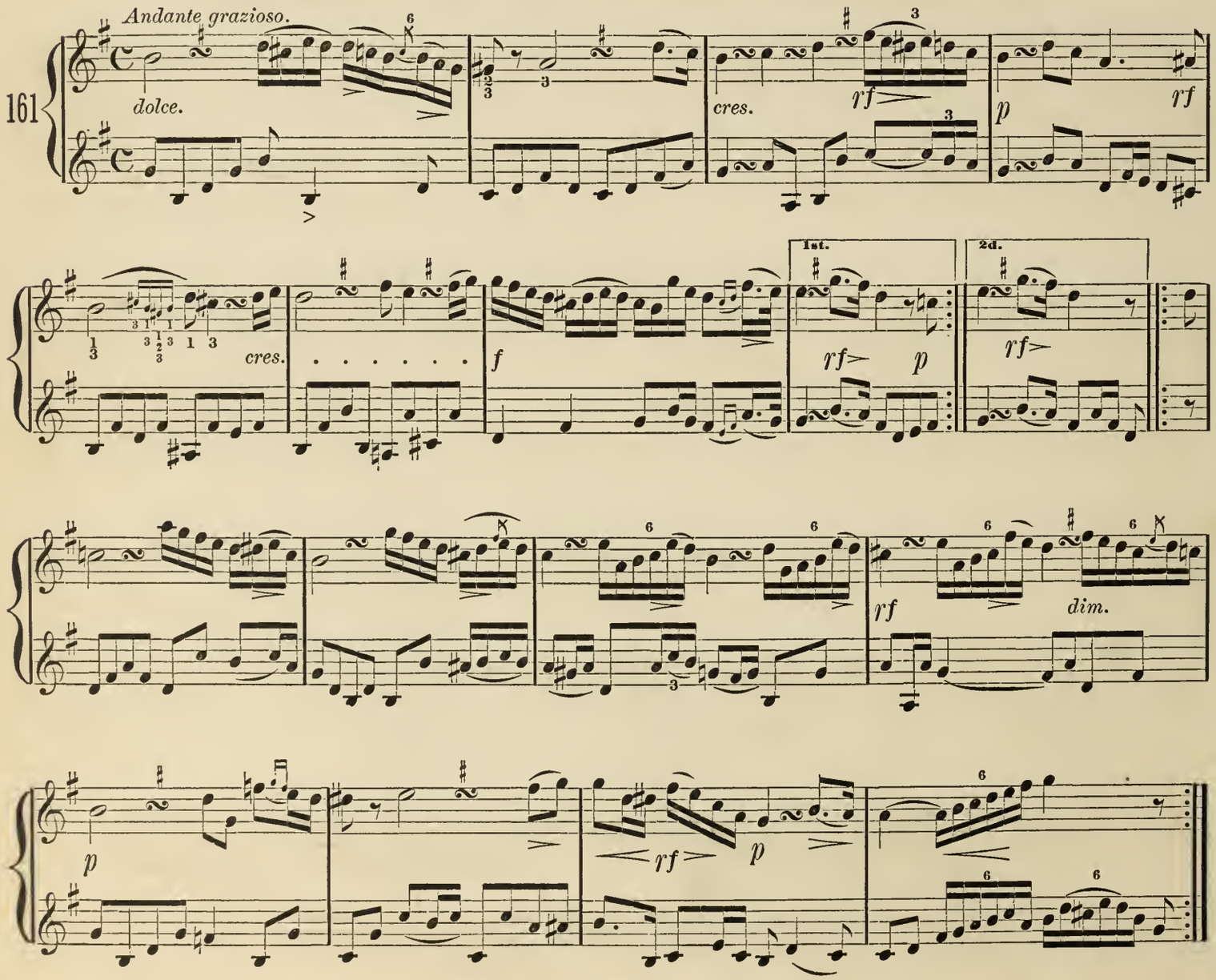
THE GRUPPETTO played on the value of the black or white note in common time.

The turn after a half or quarter-note in common time is composed of four thirty-seconds, and is played on the fourth half-beat of the half-note, or on the second half beat of the quarter. In both cases, the fourth note of the turn must be connected to the resolution without interruption.

EXAMPLE.
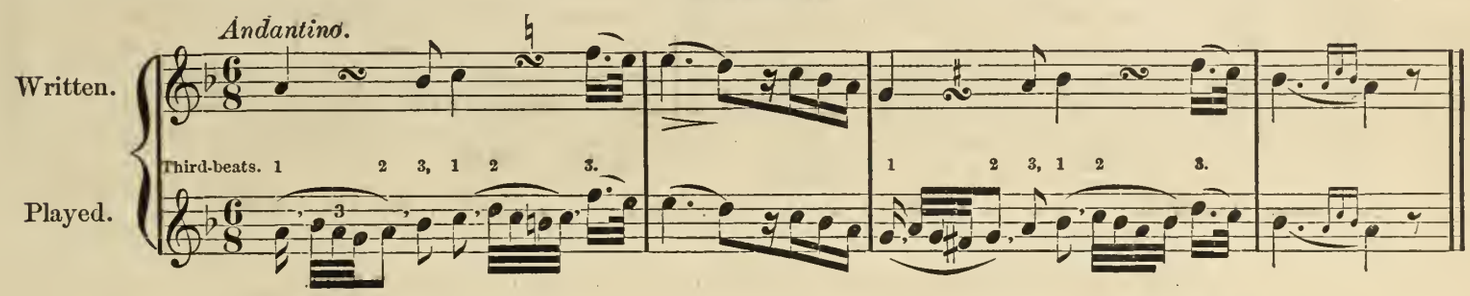


STUDY of the gruppetto of the second kind after a half or a quarter-note, in common time.
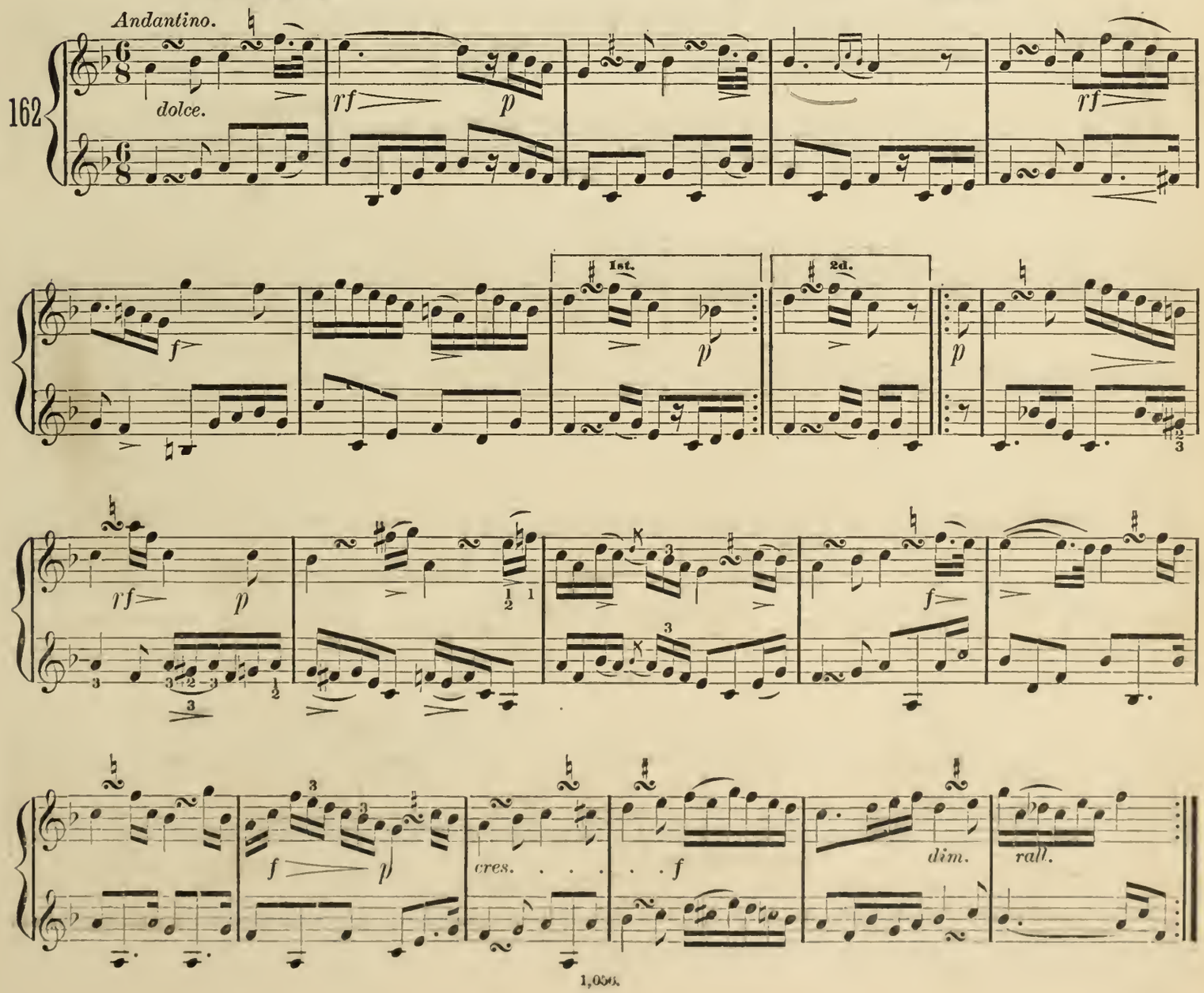


The Gruppetto after a Quarter-note in Compound Triple Time.

In triple time, the turn is composed of four thirty-seconds, when it occurs between a quarter-note and other notes representing an even number, and is played on the second third-beat of the quarter. An exception is made when the turn is between a quarter and an eighth; in that case it is formed of a triplet of thirty-seconds and an eighth. The triplet is played on the second half of the first third-beat of the quarter, and the fourth note of the turn on the second third-beat, giving it a value equal to that of the note upon which it is resolved.

EXAMPLE.



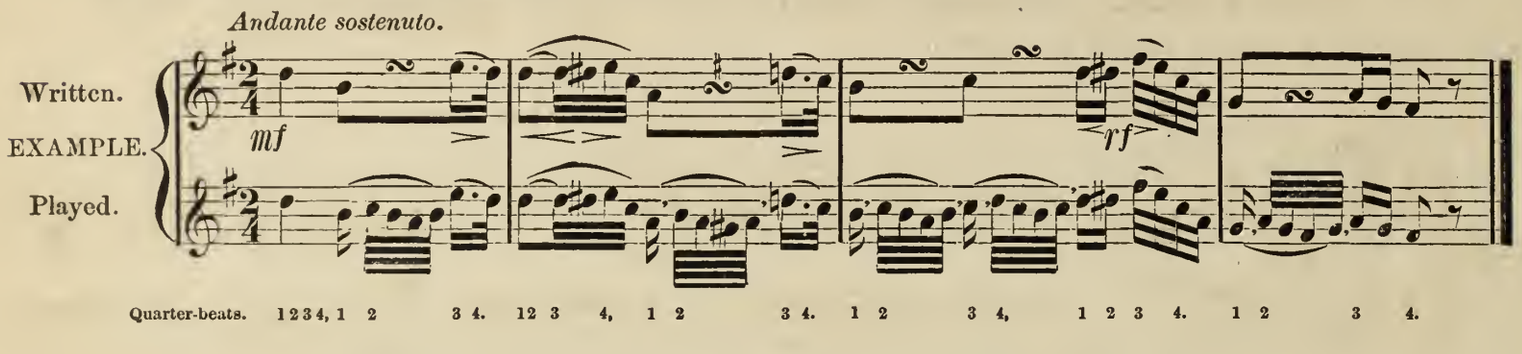
Study of the gruppetto of the second kind after a quarter note in compound triple time.



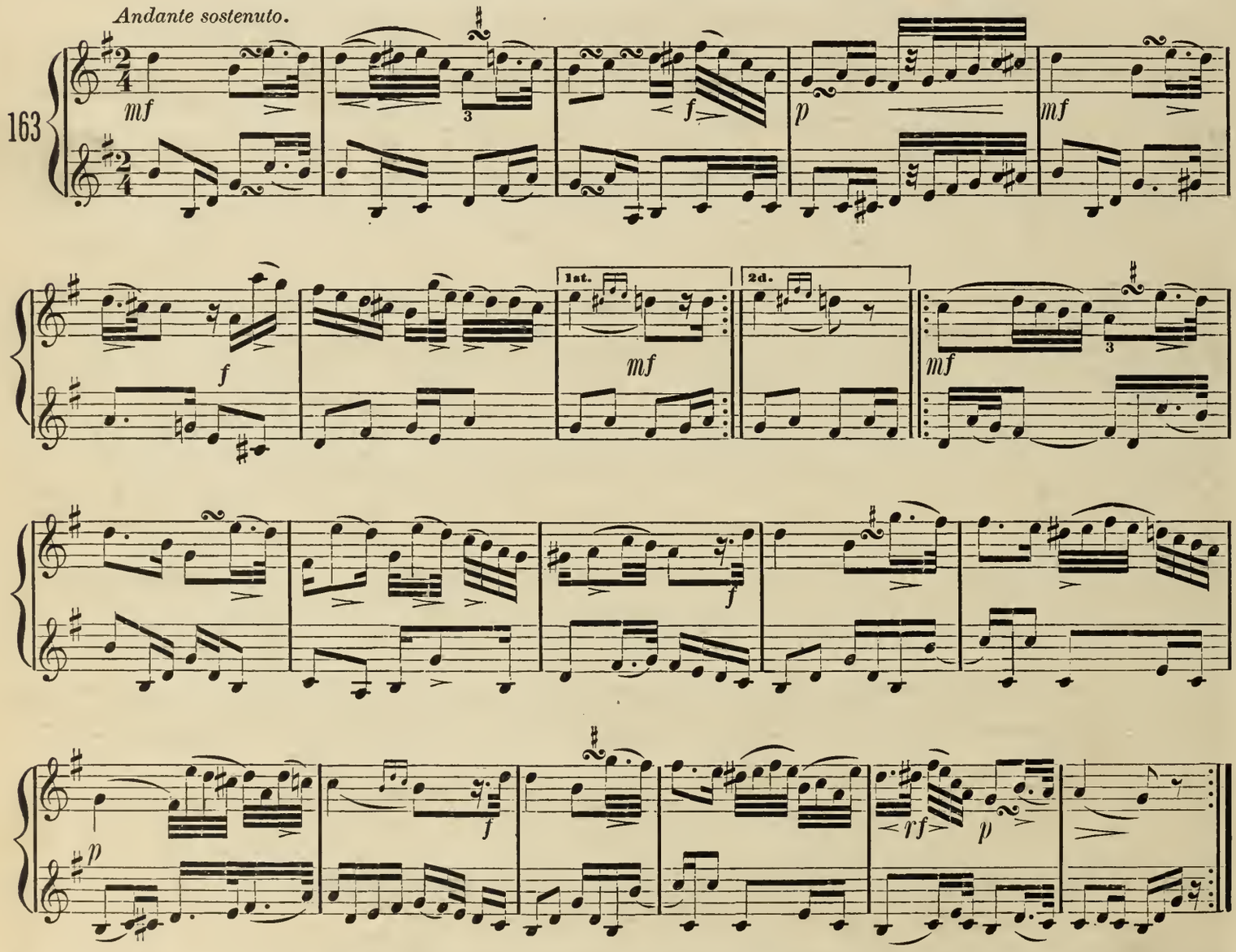
The Gruppetto after an Eighth — in General.

In common double or triple time, the turn is composed of four sixty-fourths, when it occurs between two eighths, or an eighth and other notes representing an even number; in both cases it is played on the second half of the preparatory eighth.
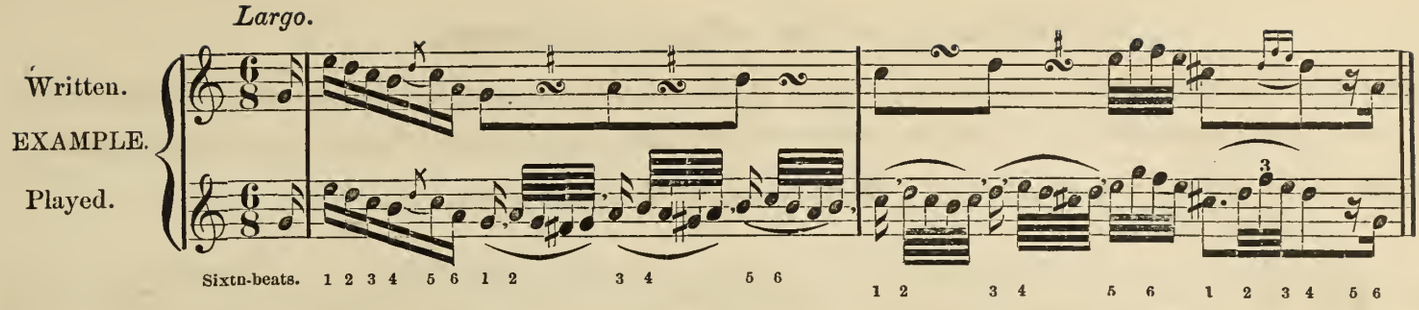
Note. To execute this example correctly, it should be counted by quarter-beats.



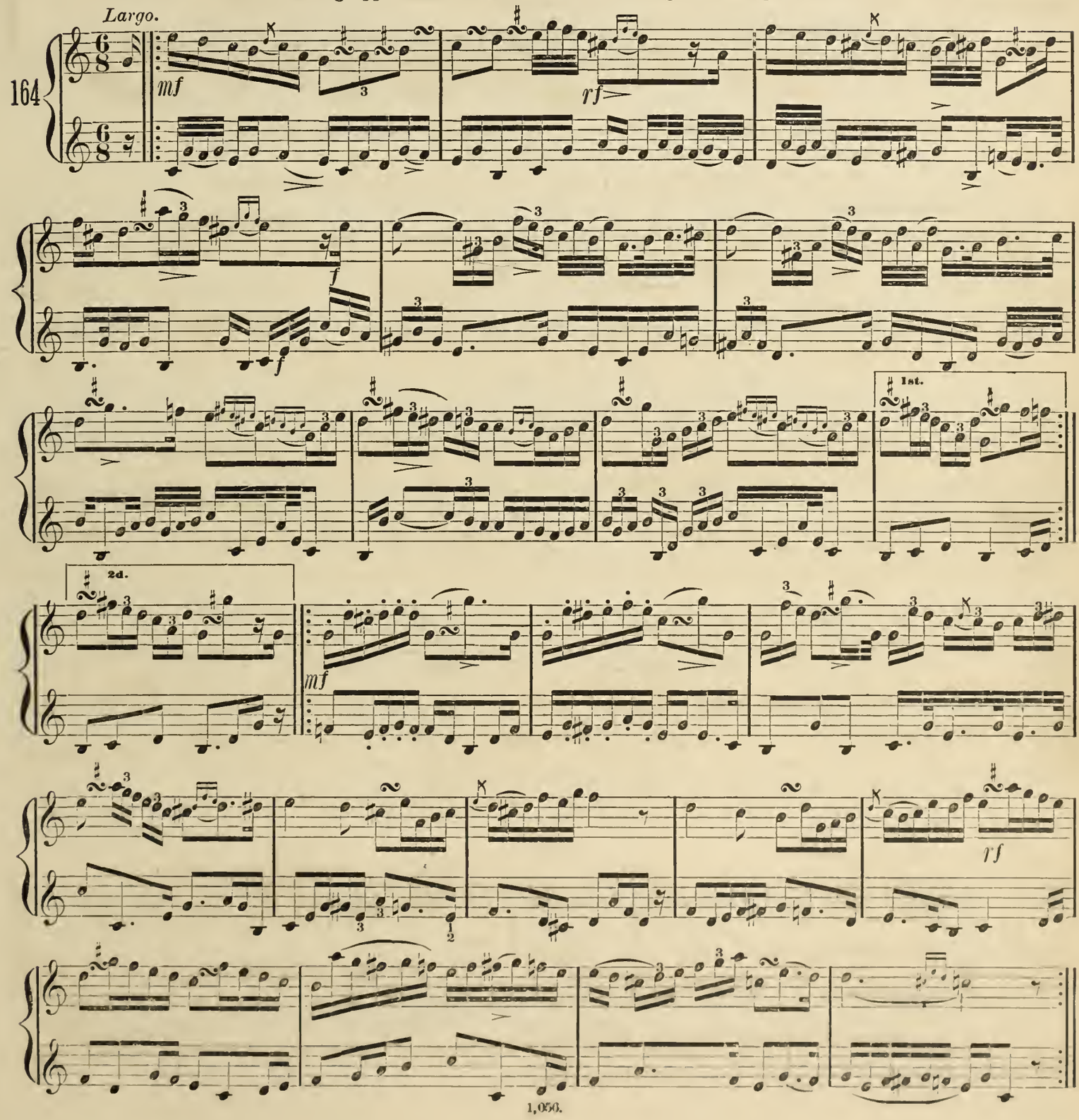
Study of the gruppetto of the second kind, after an eighth in common time.



To execute a turn after an eighth, in compound triple time, it is necessary to count two sixth-beats for each eighth, and make the turn on the second sixth-beat of the preparatory eighth.
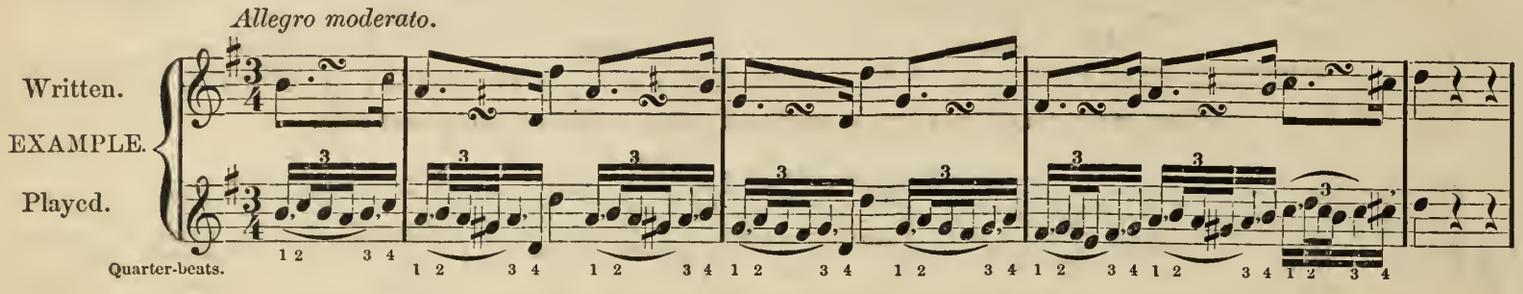


STUDY of the gruppetto of the second kind after an eighth in compound time.

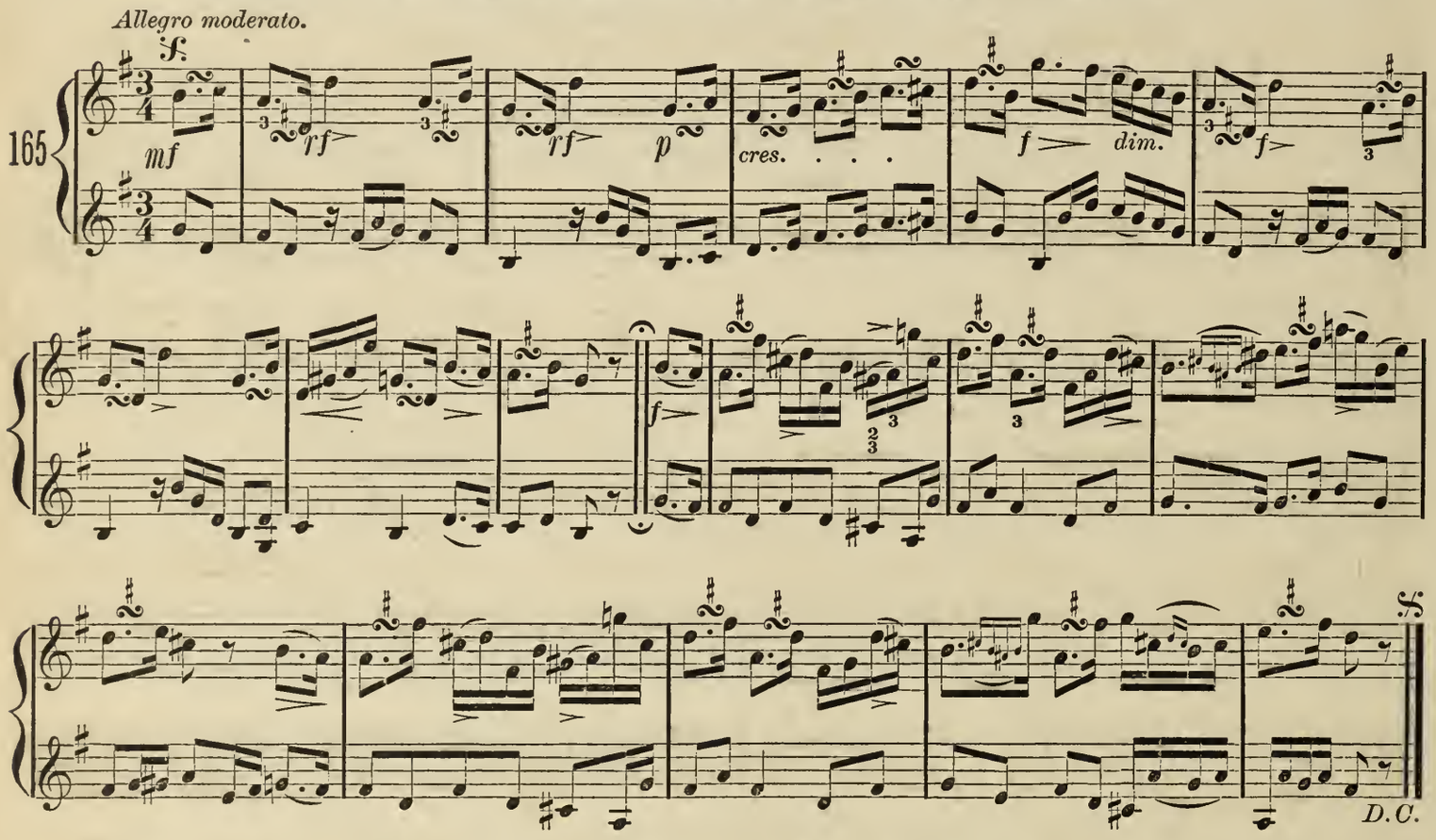


THE GRUPPETTO AFTER A DOTTED EIGHTH.
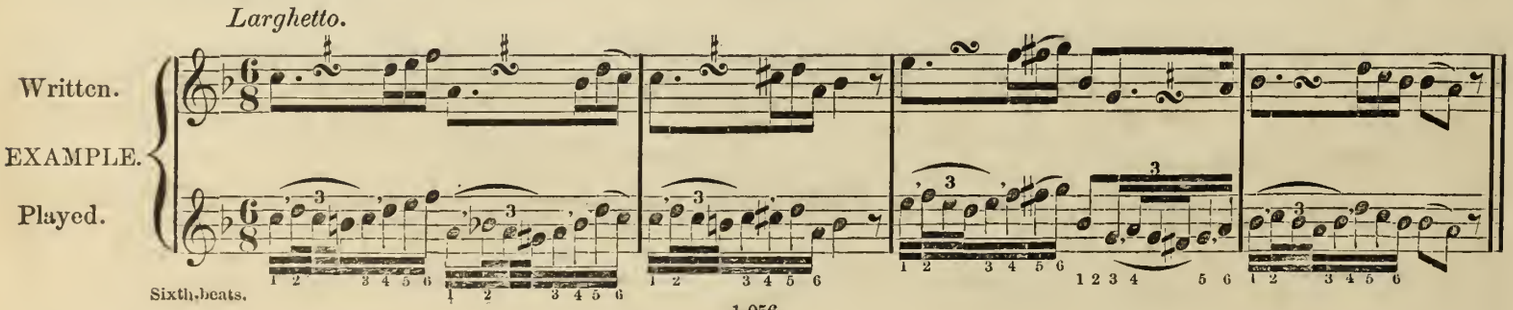
The turn after a dotted eighth, in common time or triple time, is generally formed of a triplet of thirty-seconds, and one sixteenth. In all cases, this sixteenth, or fourth note of the turn, represents, and takes the full value of the dot, and is always connected with a note of the same value.



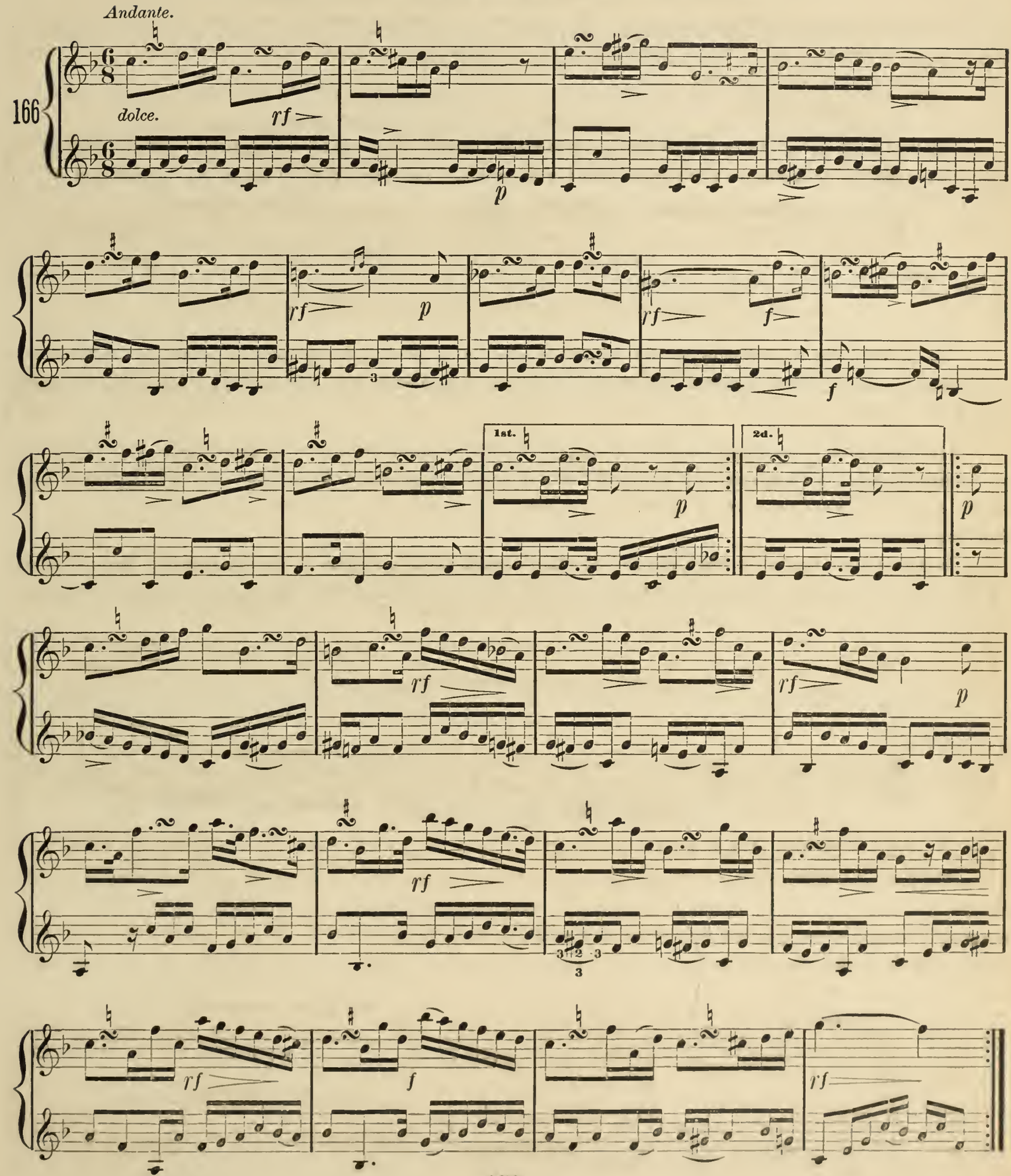
STUDY on the gruppetto of the second kind, after a dotted eighth in triple time.



To execute the same turn in compound time, the triplet is played on the second half of the preparatory note, and the fourth note on the third sixth-beat.



STUDY of the gruppetto of the second kind, after a dotted eighth in compound time.



ON THE TRILL.

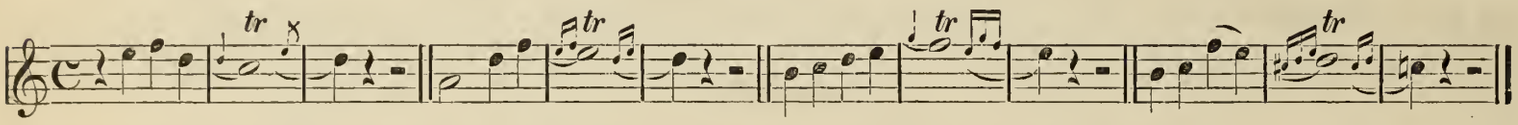
A Trill generally occurs on a cadence, or at the end of a melodic or harmonic phrase, and consists of a succession of rapid changes of the note under it, alternately, with a note one degree above.

There are two kinds of trills, the sustained and the precipitate; both are indicated by the letters *tr*, over the note.

The sustained trill is recognized by the length of the note which is affected by the sign.

The trill is often prepared by a small note a degree above (the same degree as the trilling note); and such preparation usually takes place on the tonic, the third, the dominant, and seventh. The preparation and ending may be composed of one, two, or three small notes placed above or below the note to be trilled.

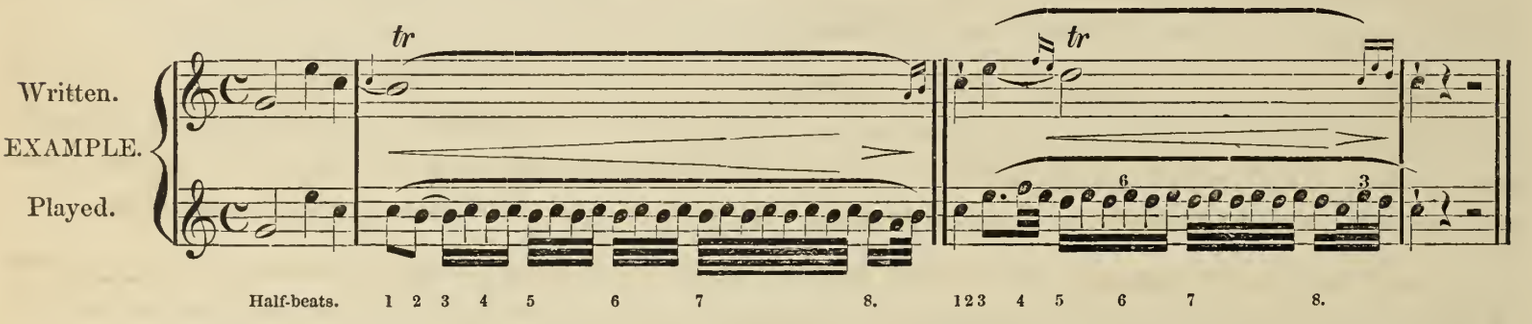
EXAMPLE.



The execution and expression of the trill consists in commencing slowly and softly, and increasing gradually in force of sound and in velocity, until toward the end, when it is gradually decreased in force and velocity, and smoothly connected with the final note.
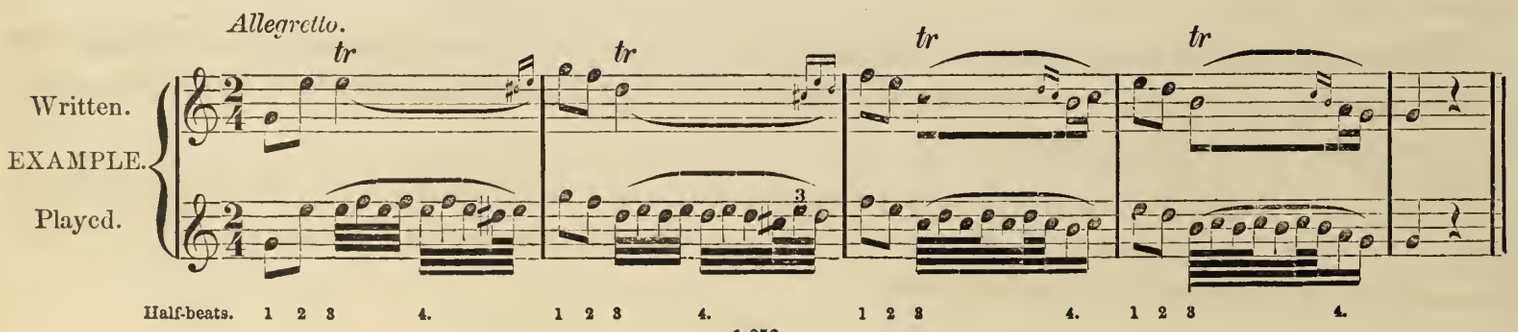
General Rule. The preparation of the trill is played on the last period of the preceding note except when the latter is on the same degree; in which case the preparation is played on the first period of the note to be trilled. The small notes for the ending are always played at the extremity or last period of the beat, and must not in any case take value from the following large note.

It is essential to tongue but twice, and to take but one breath for the execution of the trill, including the preparation, ending, and final note. The trill is preceded by the preparation; the first stroke of the tongue is given on the preparation, and the second on the large note which follows the ending.



The precipitate trill is recognized by the short value of the note over which it is placed. The execution of this trill consists in attacking it suddenly, without preparation, and, in the same manner as with the sustained trill, its ending may be composed of one, two, or three small notes, taken on the value of the trilled note.

It will be further observed, that one of the distinguishing qualities of the precipitate trill is, that it can be employed on every degree of the scale, in the key in which the music is written.
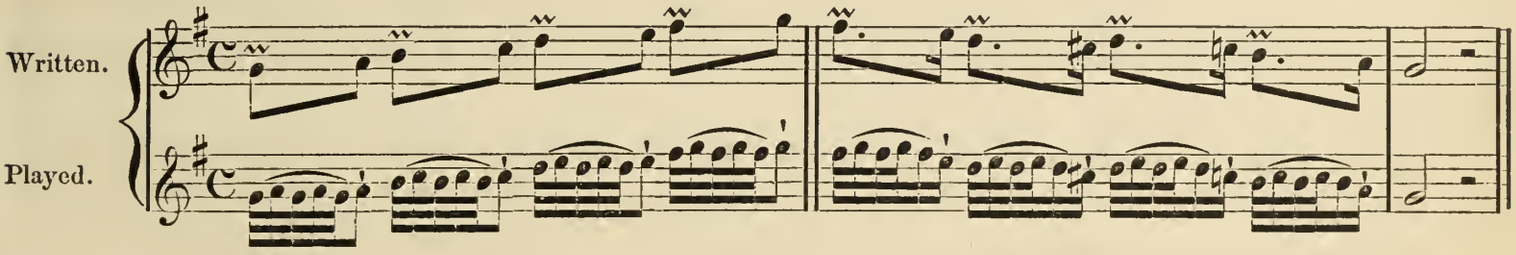


THE MORDENTE.

(PASSING TRILL, OR TRANSIENT SHAKE.)

The French have given the name of *mordant* to this very short trill, which is generally indicated by this sign ∿, placed over the note. This trill has a very brilliant effect, and is usually given on notes of short value. It requires neither preparation nor ending, but is executed by a sudden attack, interrupted immediately by a number of alternating notes not exceeding the value of the note to be trilled.

By exception, when the mordente sign is placed over a dotted note of short value, the last note of the trill must cease with the value of the dot.

EXAMPLE.



OBSERVATION. To execute a trill with facility, it is very essential that the valves work well. It cannot be too highly recommended, that the pupil take particular care to keep so powerful an auxilliary in good order.

Extreme cleanliness is required to keep the valves in a state of perfect mobility, as the least neglect in regard to this would paralyze the best efforts of the most constant student.

Nor is the position of the instrument a matter of indifference to good execution of the trill. Independently of the position of the body and that of the instrument, which has been mentioned before, the pupil will have to avoid all stiffness when performing a trill, which demands especial suppleness. He must also avoid raising the elbow and stiffening the fore-arm. The wrist and fingers must be rounded so as to give to the finger which makes the trill all the necessary power and elasticity.

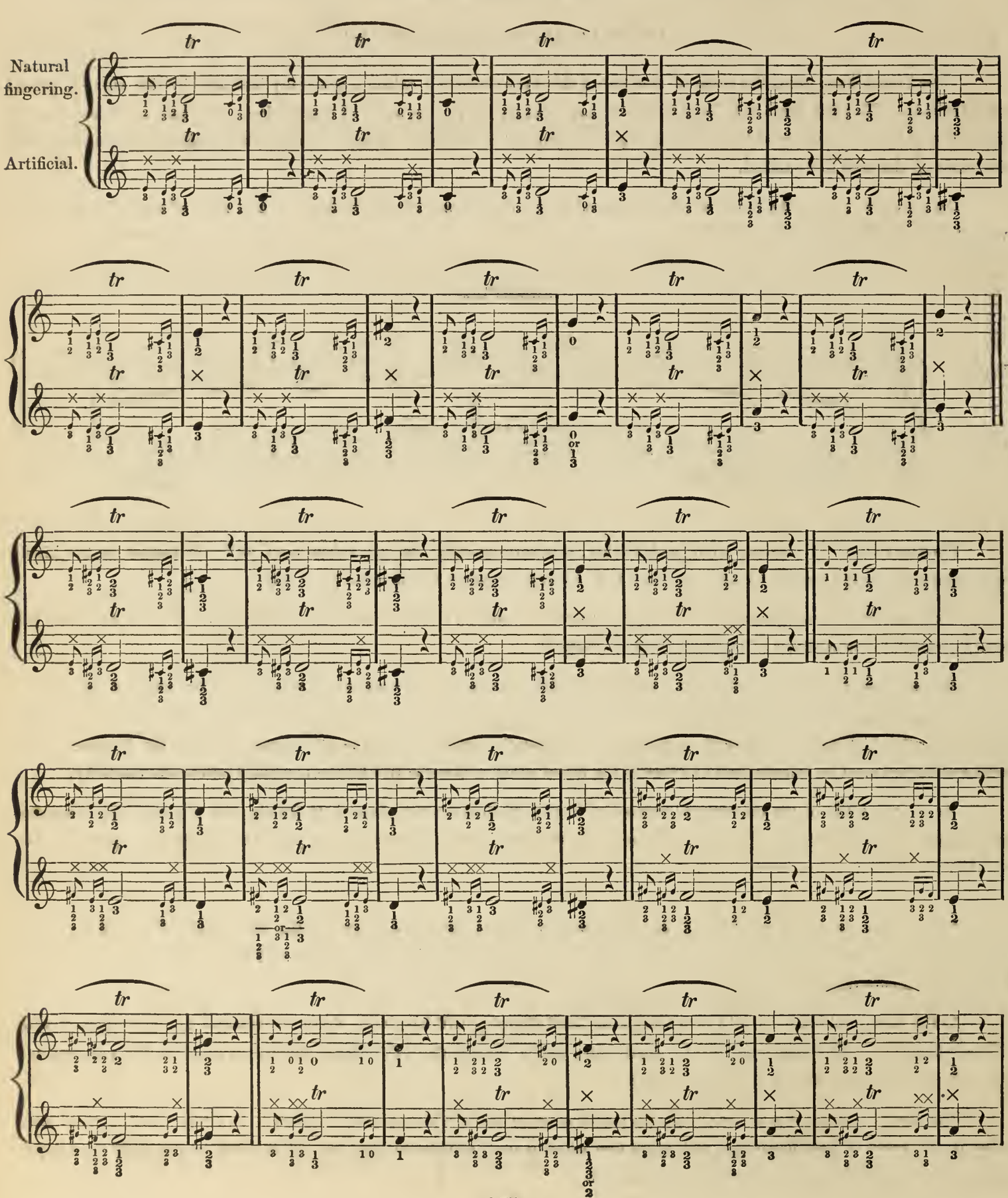
As all the tones of the instruments treated of in this Method are not adapted for trilling, the pupil should commence by applying it only on D♮ below the line, and continue chromatically to B♮ above, having regard to the pitch, more or less low, of the instrument or of the crooks.
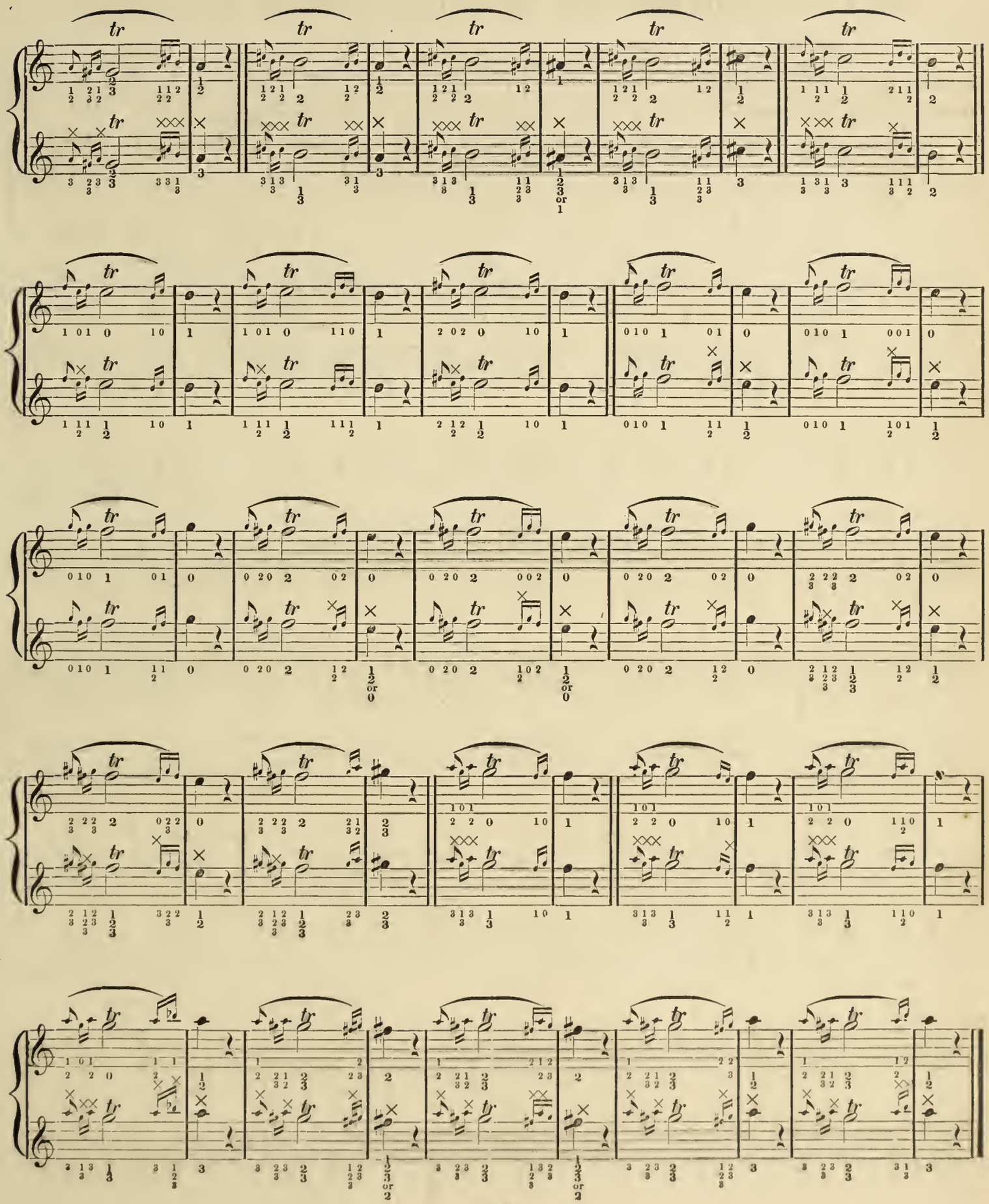
NOTE. The execution of the trill, in its preparation and ending, often present the same difficulties of fingering as those already mentioned in the article on the grouppetto. A table is therefore given, to show all the modifications of fingering required to execute them with ease.

In this table, only the trill which requires a modified fingering will be given; those not referred to may be played with ordinary fingering. The numbers under the small notes which precede the trill indicate the valves used for the preparation; those after it show the valves used for the ending.

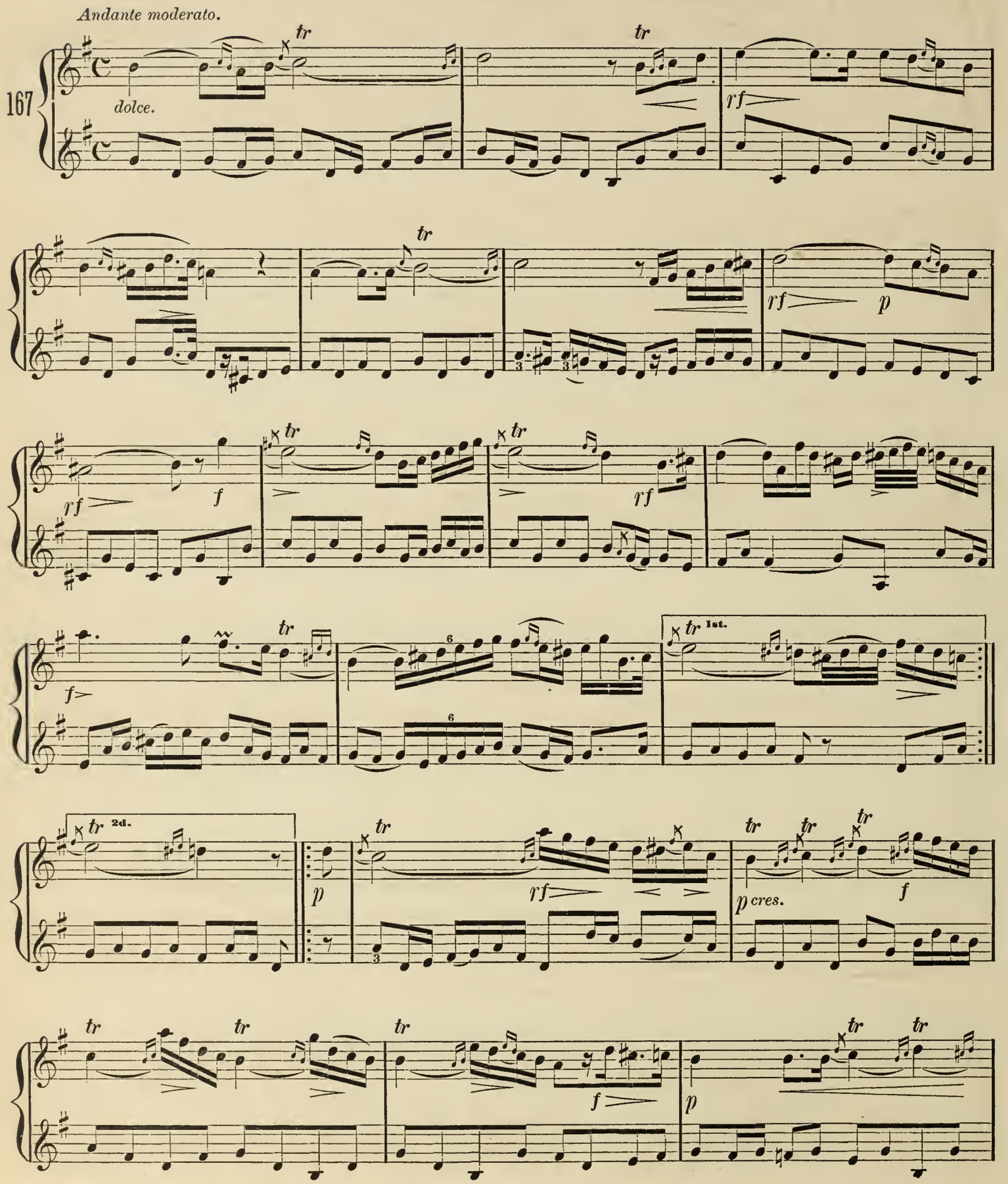
The sign ×, placed over a note, indicates that it must be made with artificial fingering. In order that the pupil may judge of the effect of both fingerings, and adopt that which is most suitable to him, the trill is given on two staffs; the upper represents the natural fingering, the lower the artificial.

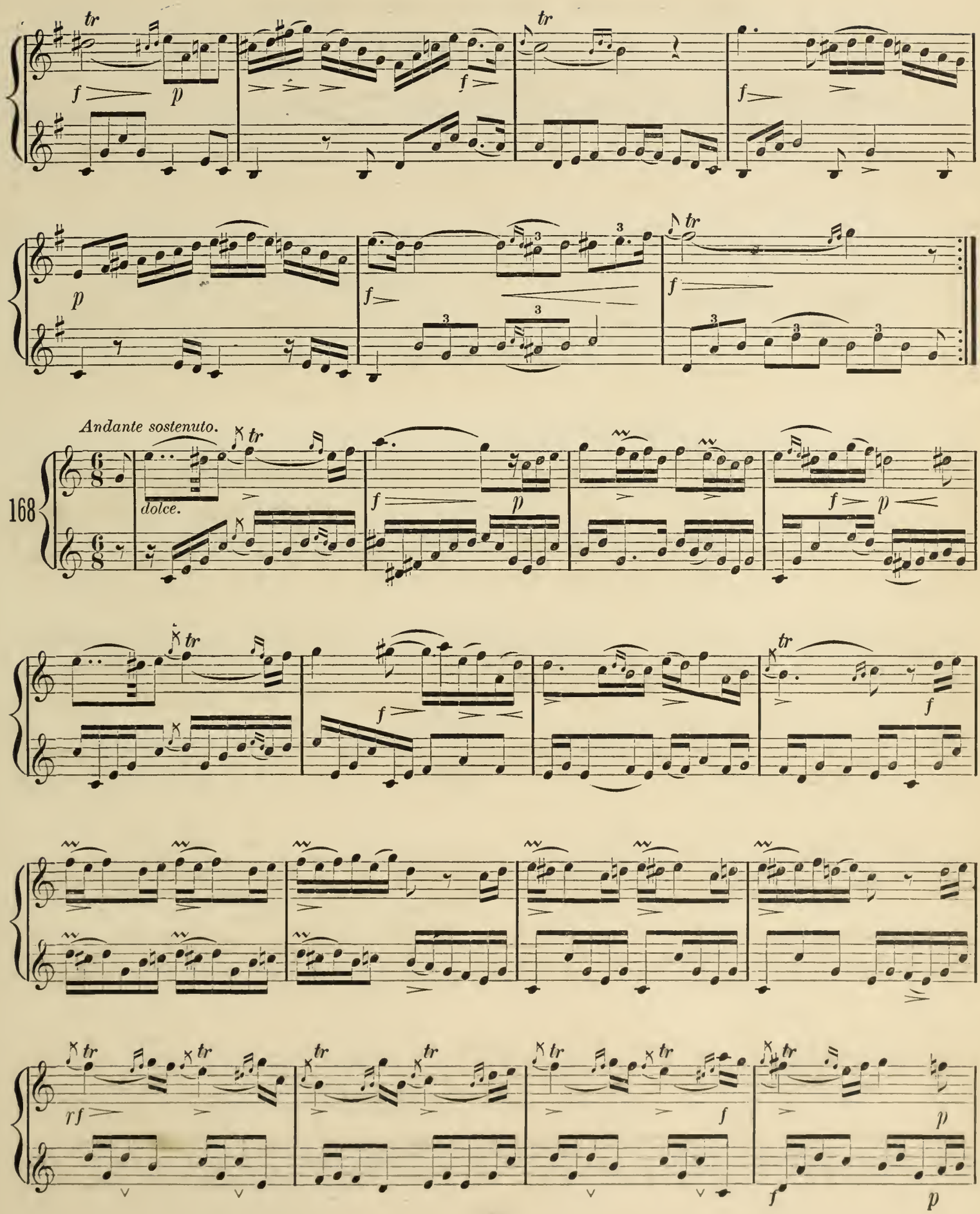
TABLE GIVING THE DIFFERENT ARTIFICIAL FINGERINGS OF THE TRILL.

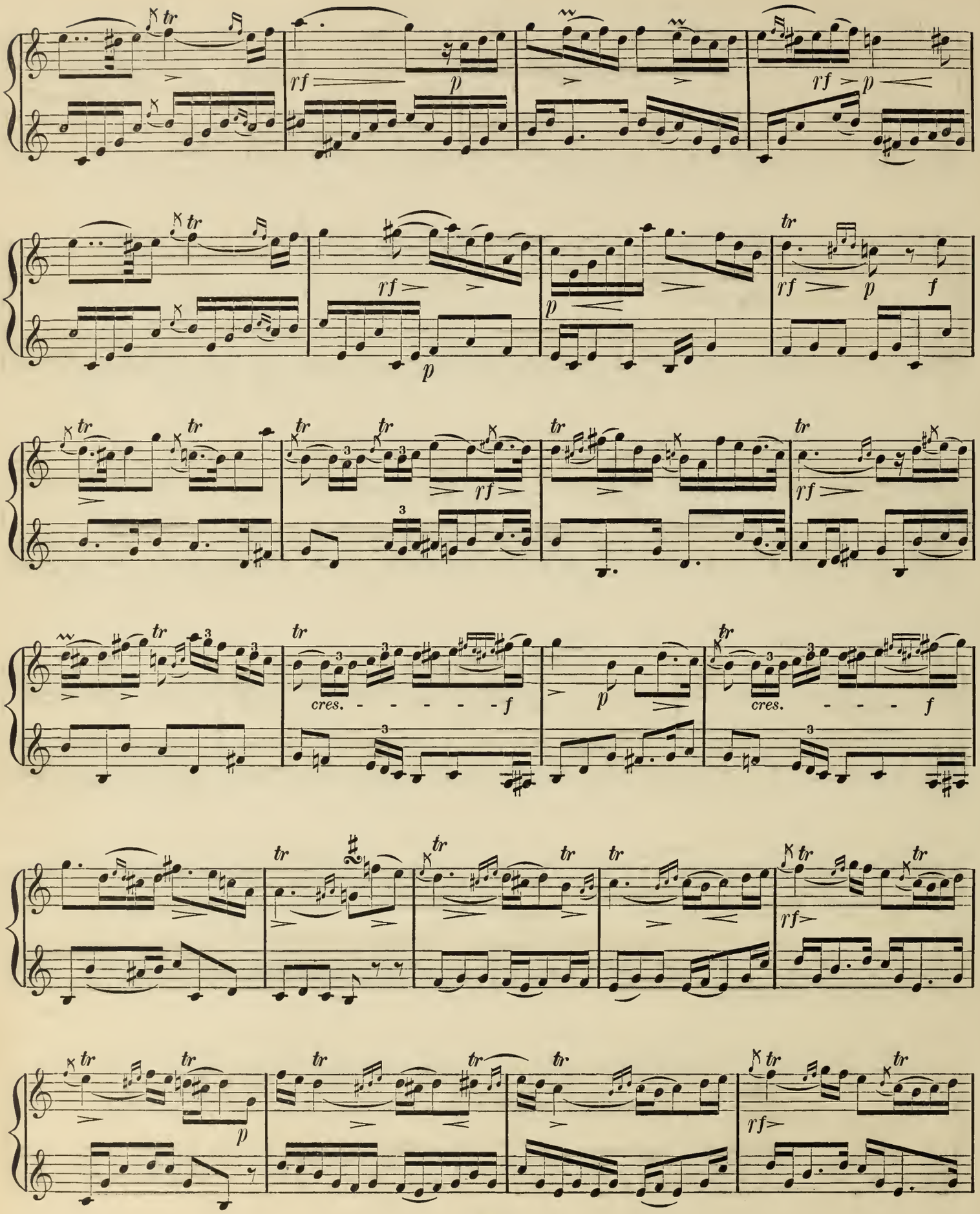


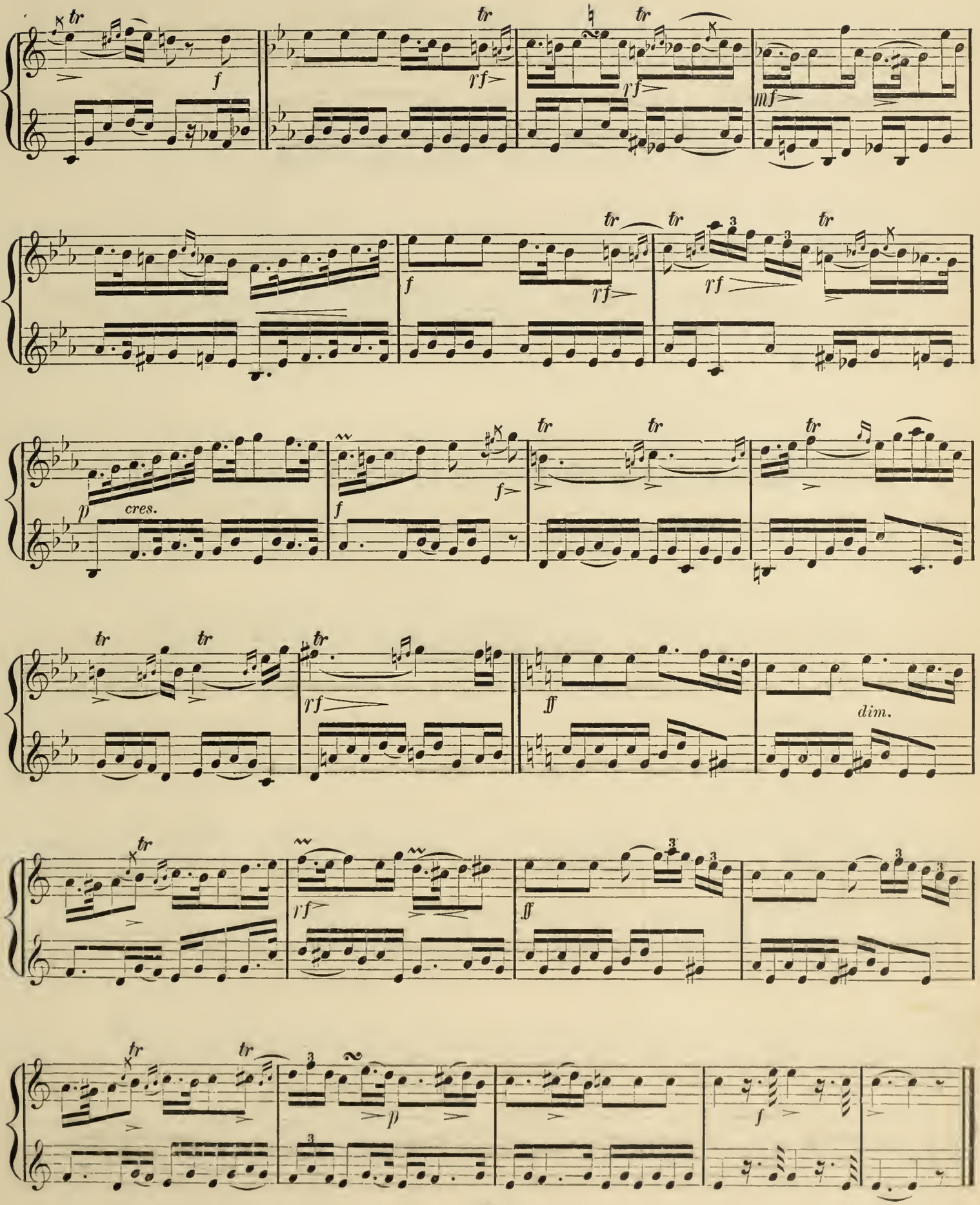


LESSON ON THE EXECUTION OF THE TRILL.




tr
f
p
f
tr
f
p
f
3
3
3
3
tr
f
Andante sostenuto.
168
dolce.
tr
f
p
f
p
tr
f
tr
f
tr
f
rf
tr
tr
tr
tr
f
tr
p
f
p

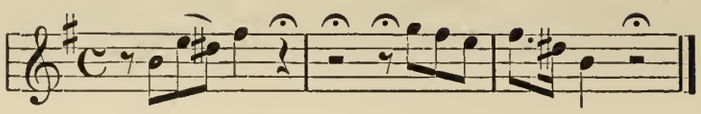

tr
rf
p
cres. - - - - - f
cres. - - - f


tr
f
rf
mf
cres.
ff
dim.
p

ON THE PAUSE OR HOLD.

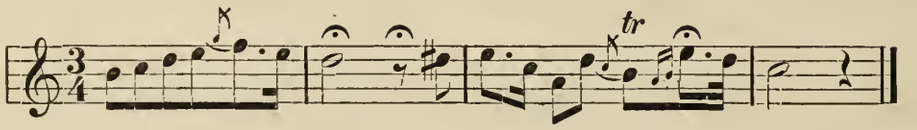
A Pause or Hold is indicated by the sign 𝄐, placed over or under a note or a rest.

When the pause is placed over a rest,



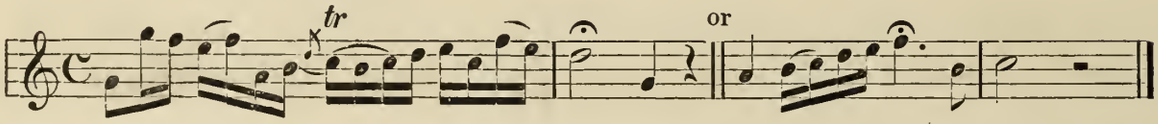
it signifies to stop; the movement is continued after it.

When the same sign, 𝄐, is placed over a note,
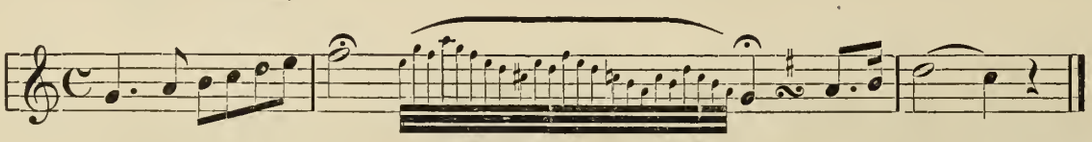


it indicates to dwell on the note, but without adding any embellishment; it is then called a *hold*.

When it appears in the following manner,



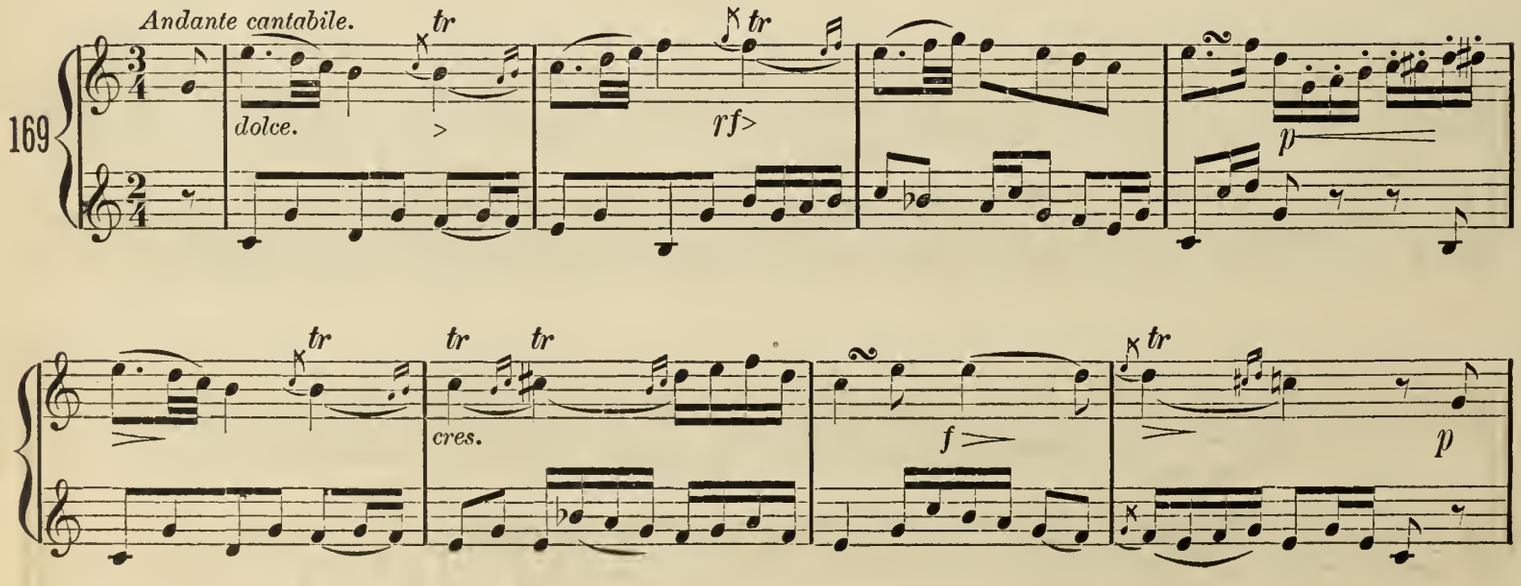
it indicates that some ornamental passage may be added to the note over which it stands, and is then called a *cadenza*.

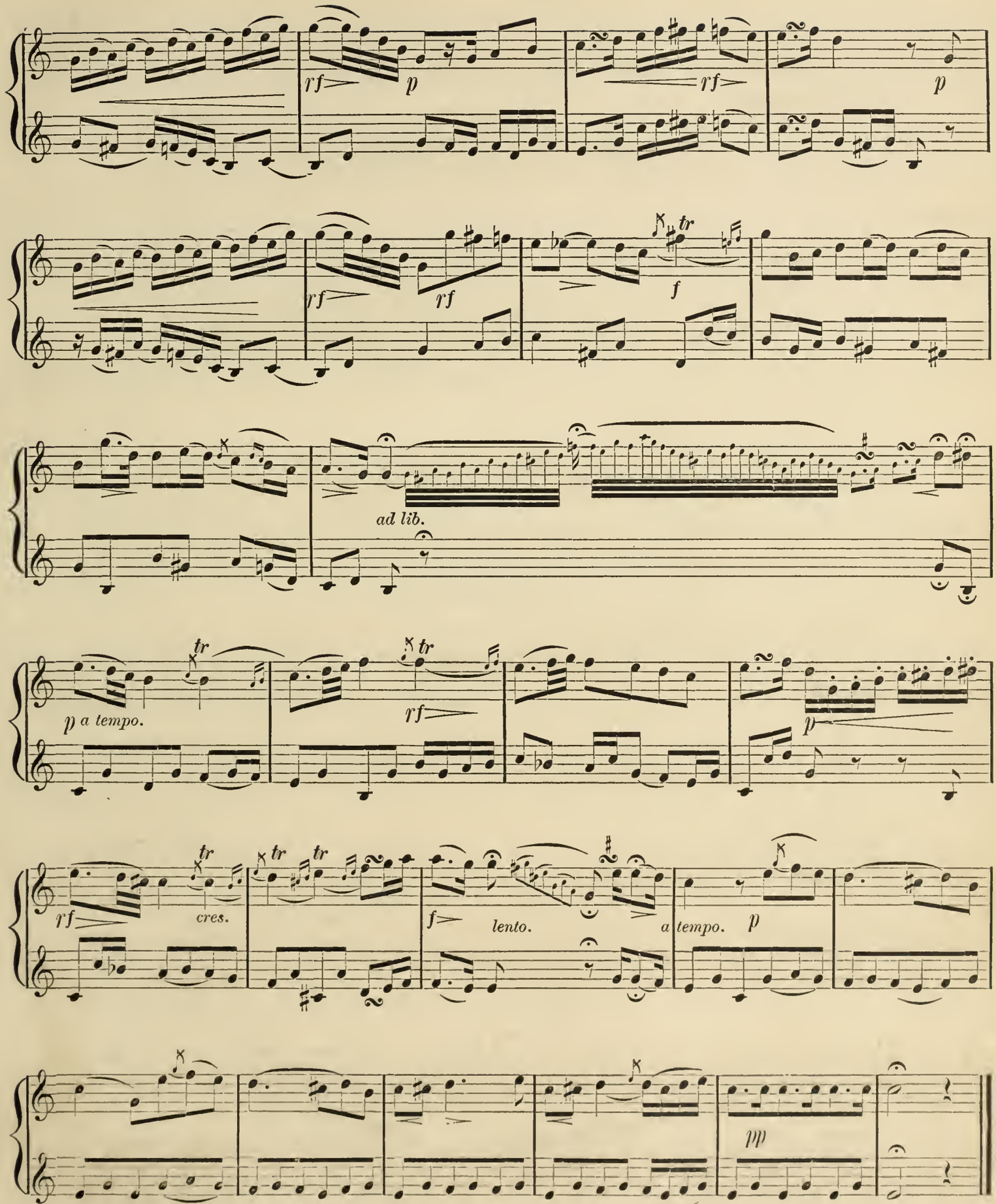
A pause 𝄐 on a harmonic cadenza,

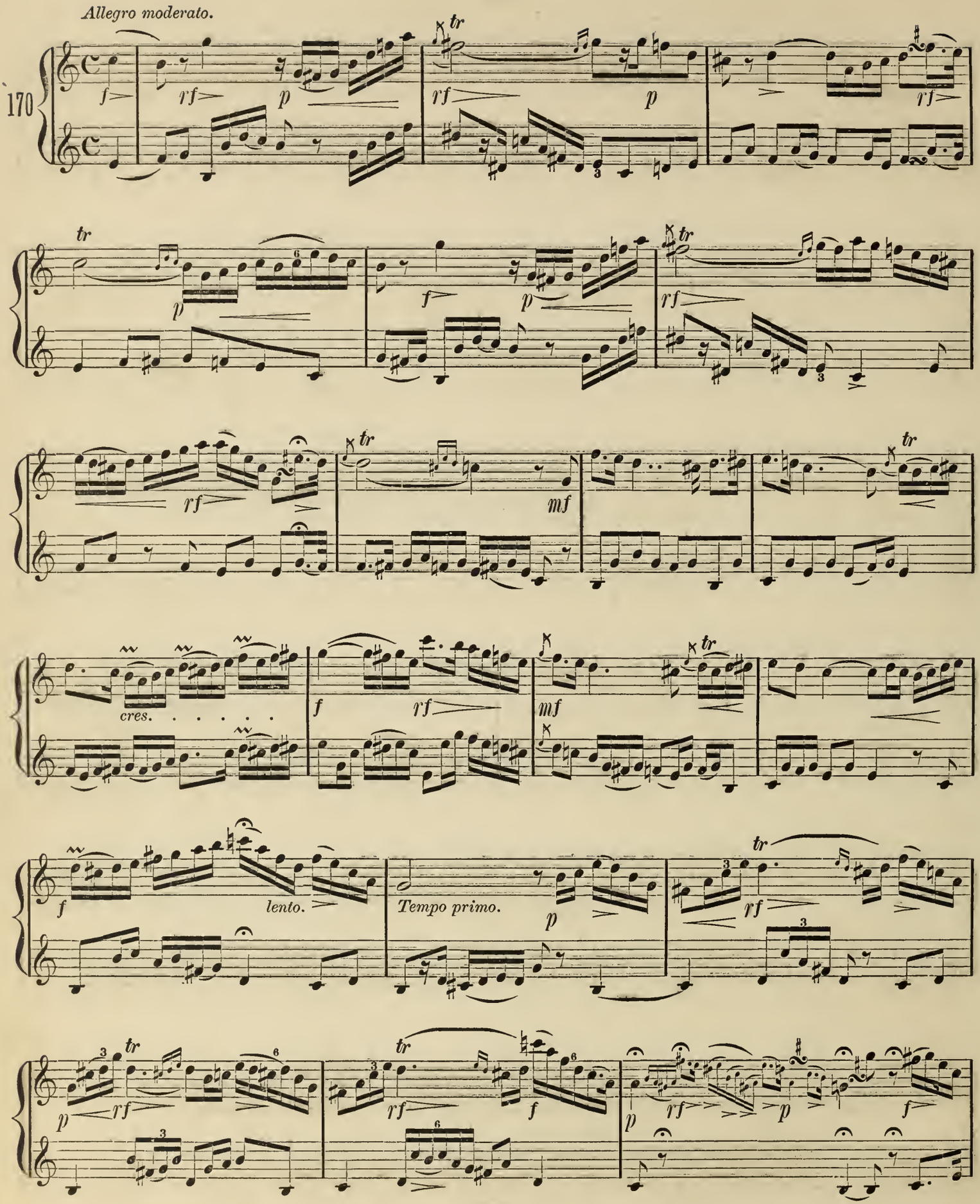


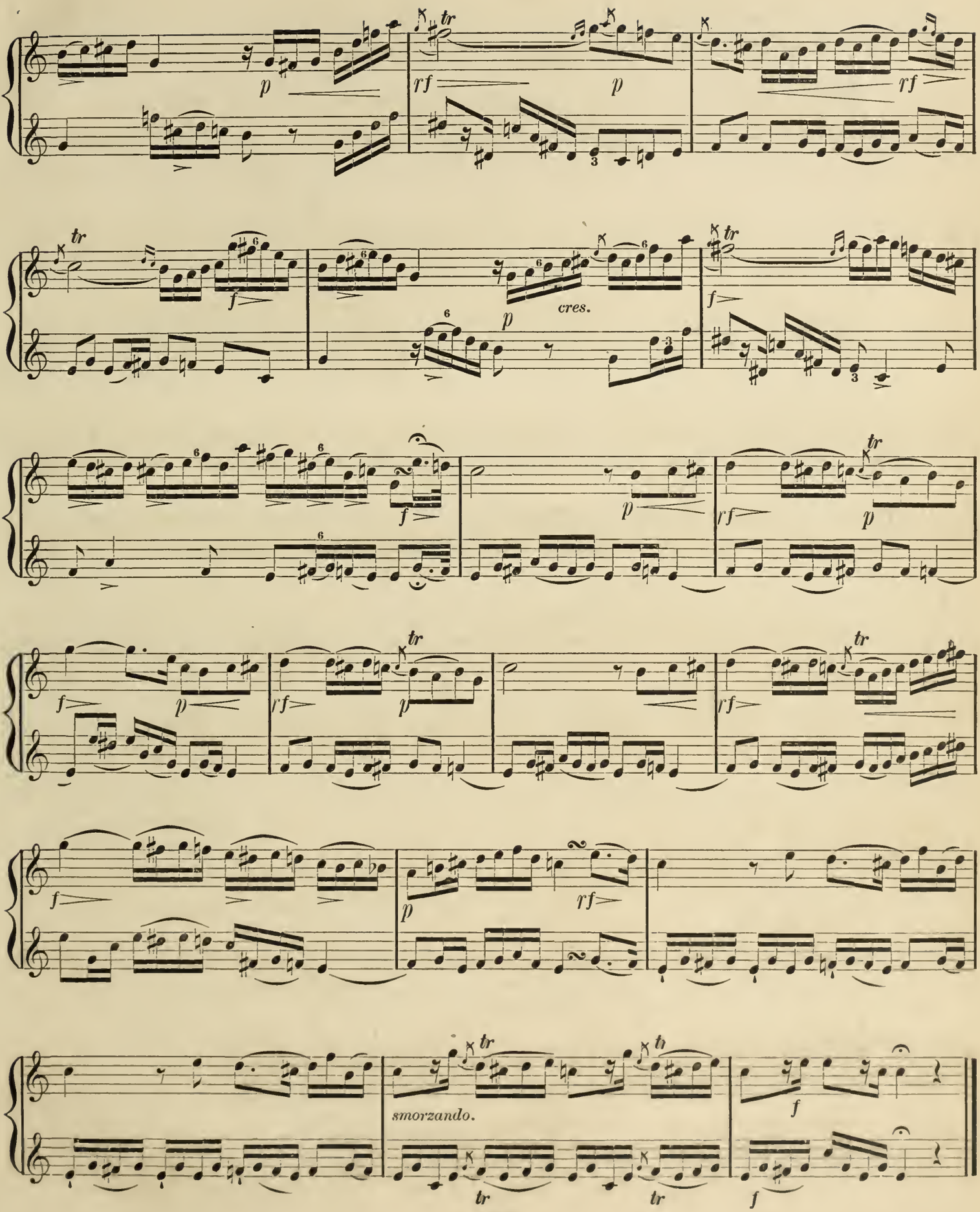
shows that the performer may introduce all the passages his imagination may suggest on the note surmounted by the sign.

Lesson to accustom the pupil to the execution of the hold or cadenza.



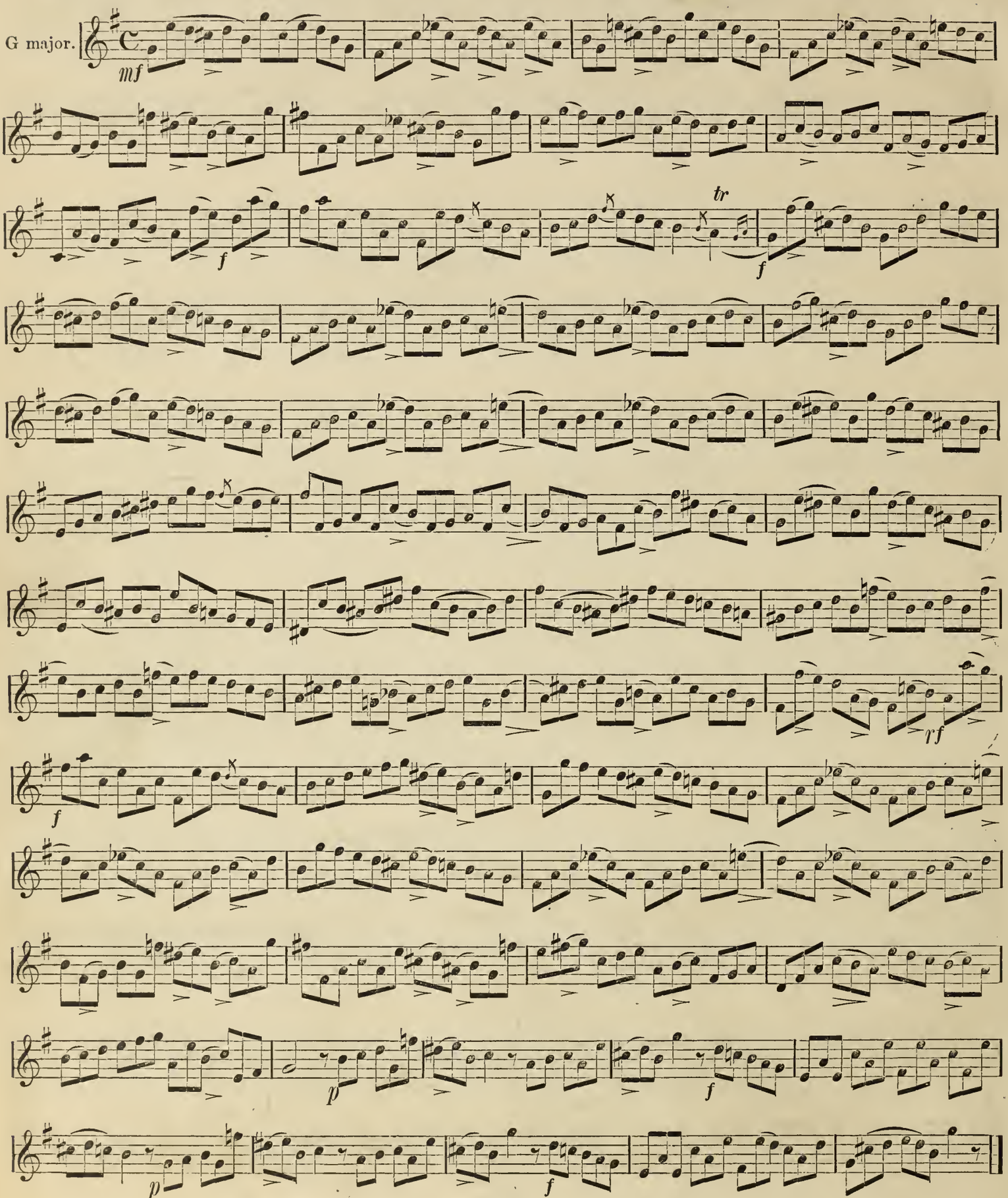

rf
p
rf
p
rf
rf
tr
f
ad lib.
tr
p a tempo.
tr
rf
p
tr
rf
cres.
tr
tr
f
lento.
a tempo.
p
pp


Allegro moderato.
170
cres.
lento.
Tempo primo.


tr
p
rf
p
rf
tr
f
cres.
p
tr
f
f
p
rf
p
tr
f
p
rf
p
tr
rf
tr
f
p
rf
tr
smorzando.
f
tr
tr
f

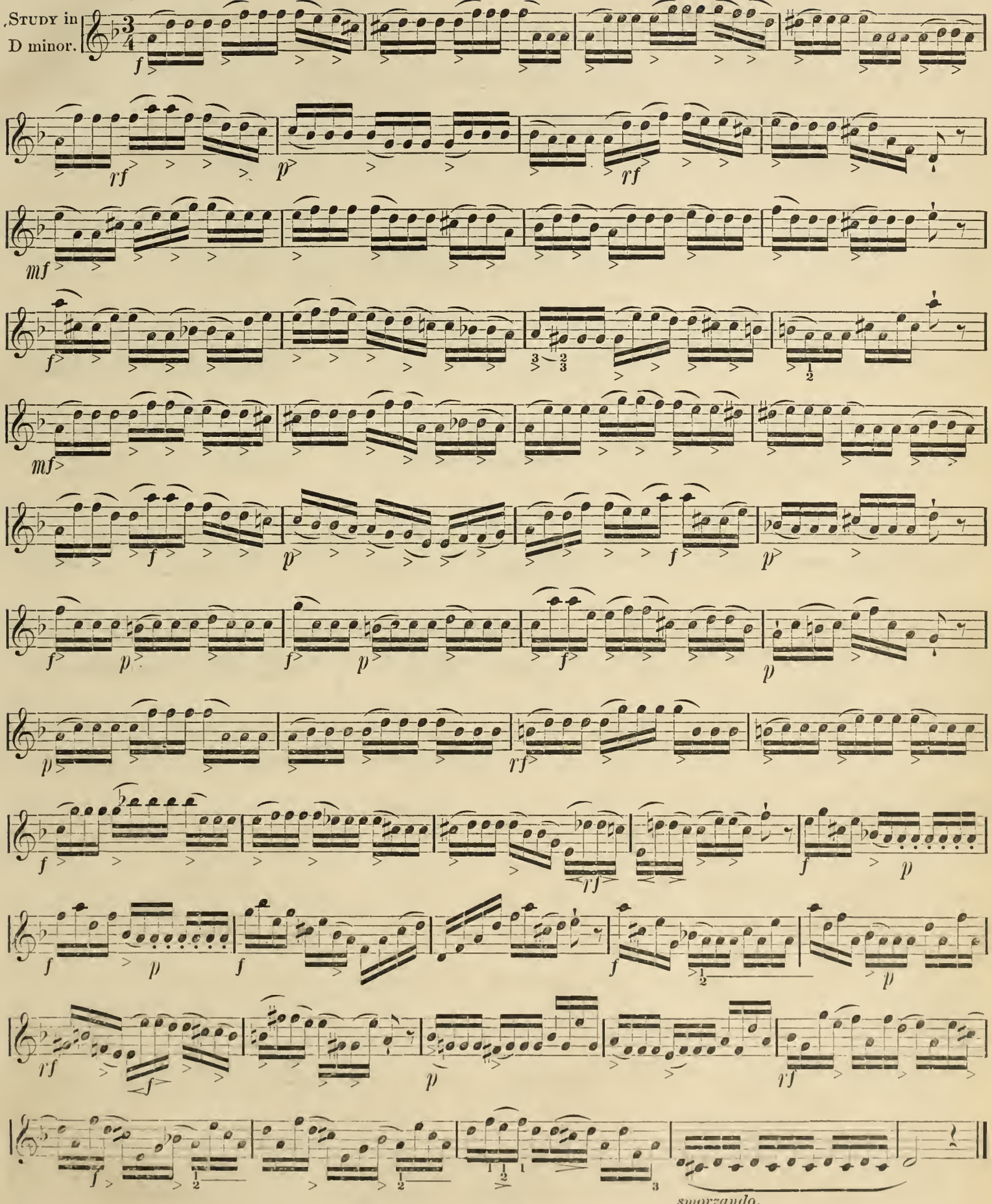
CLASSICAL STUDIES, to familiarize the pupil with the execution of the most difficult articulations in common use.

G major.



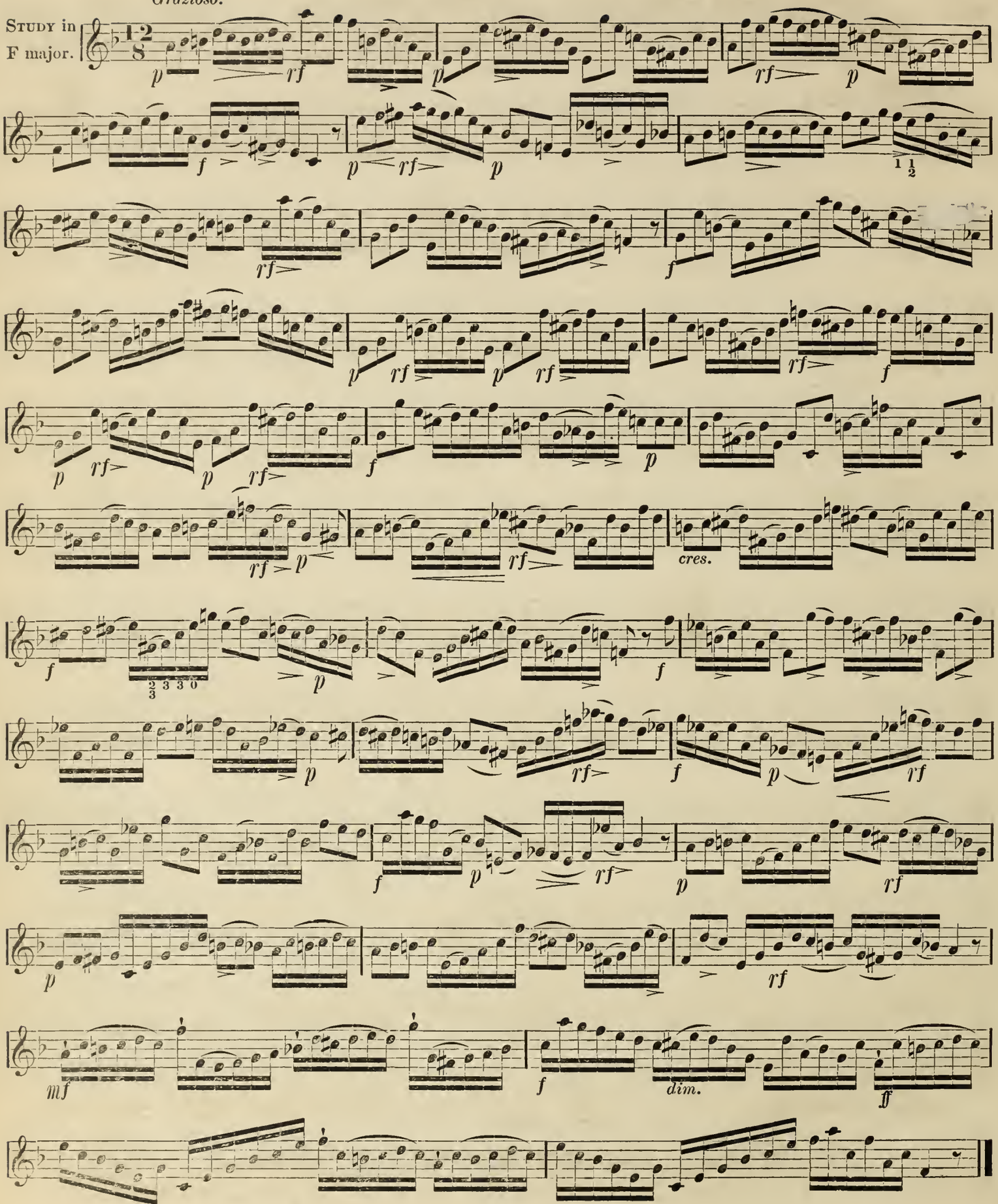
Allegro moderato.

STUDY in D minor.



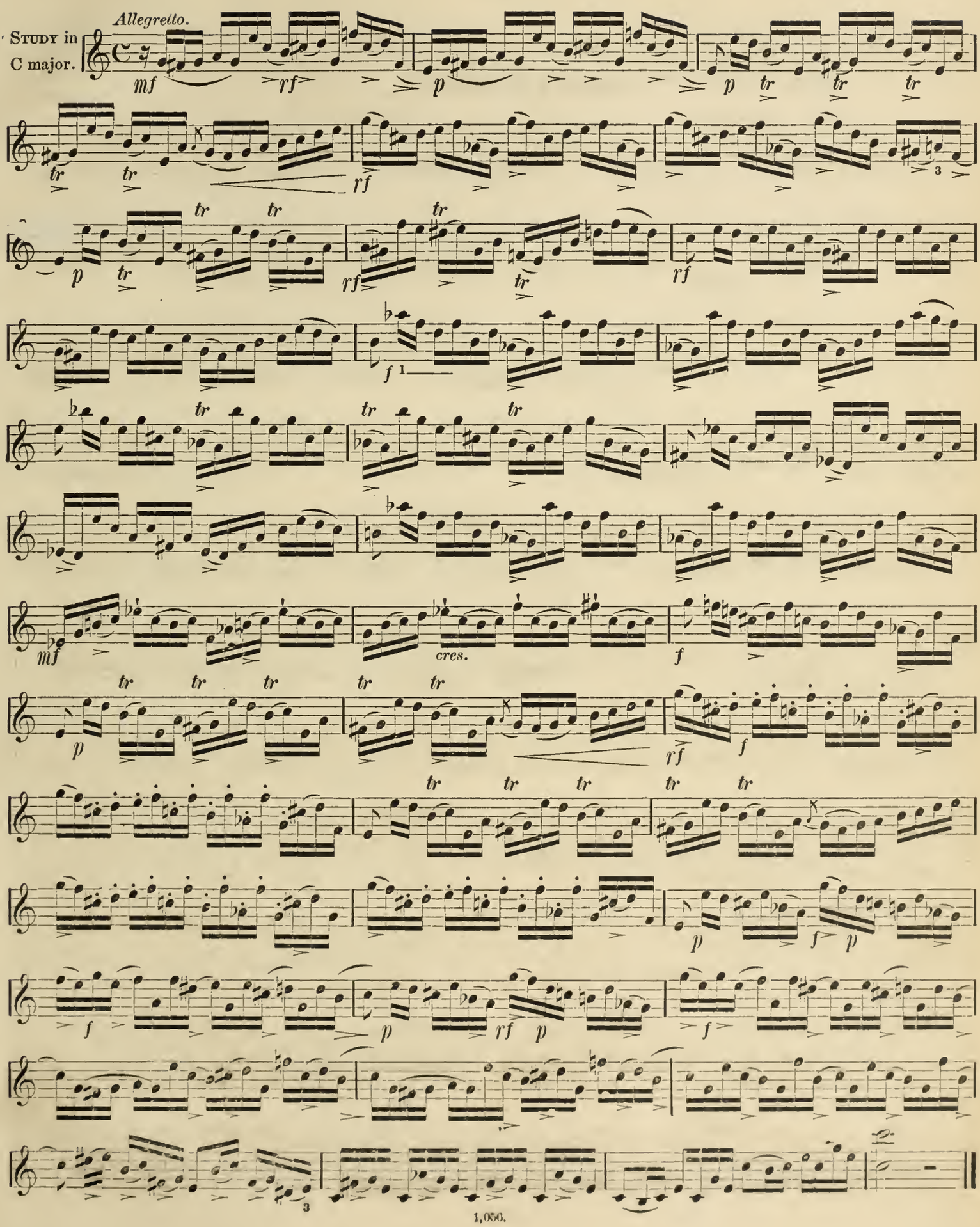
Grazioso.

STUDY in F major.



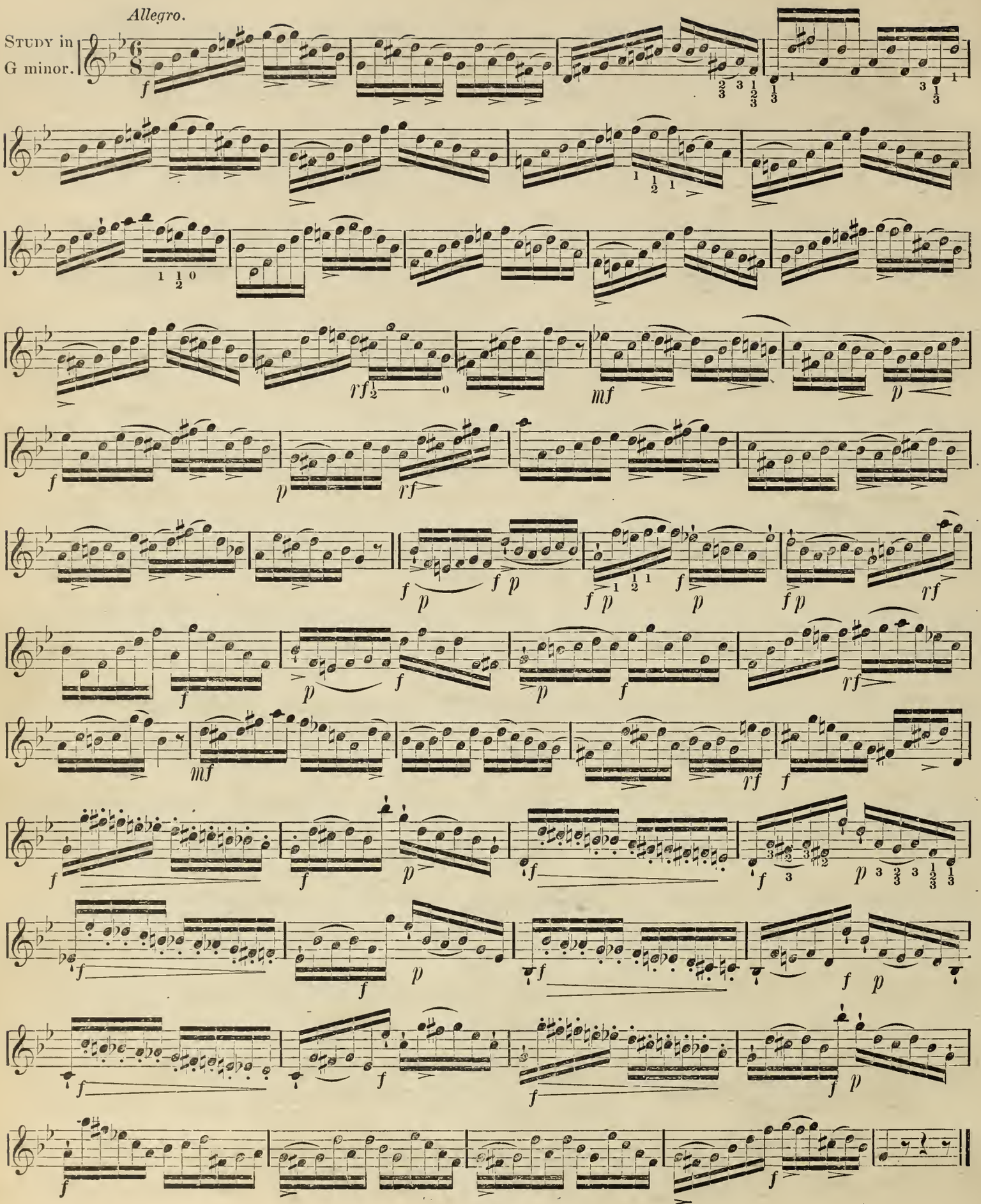
STUDY in C major.

Allegretto.



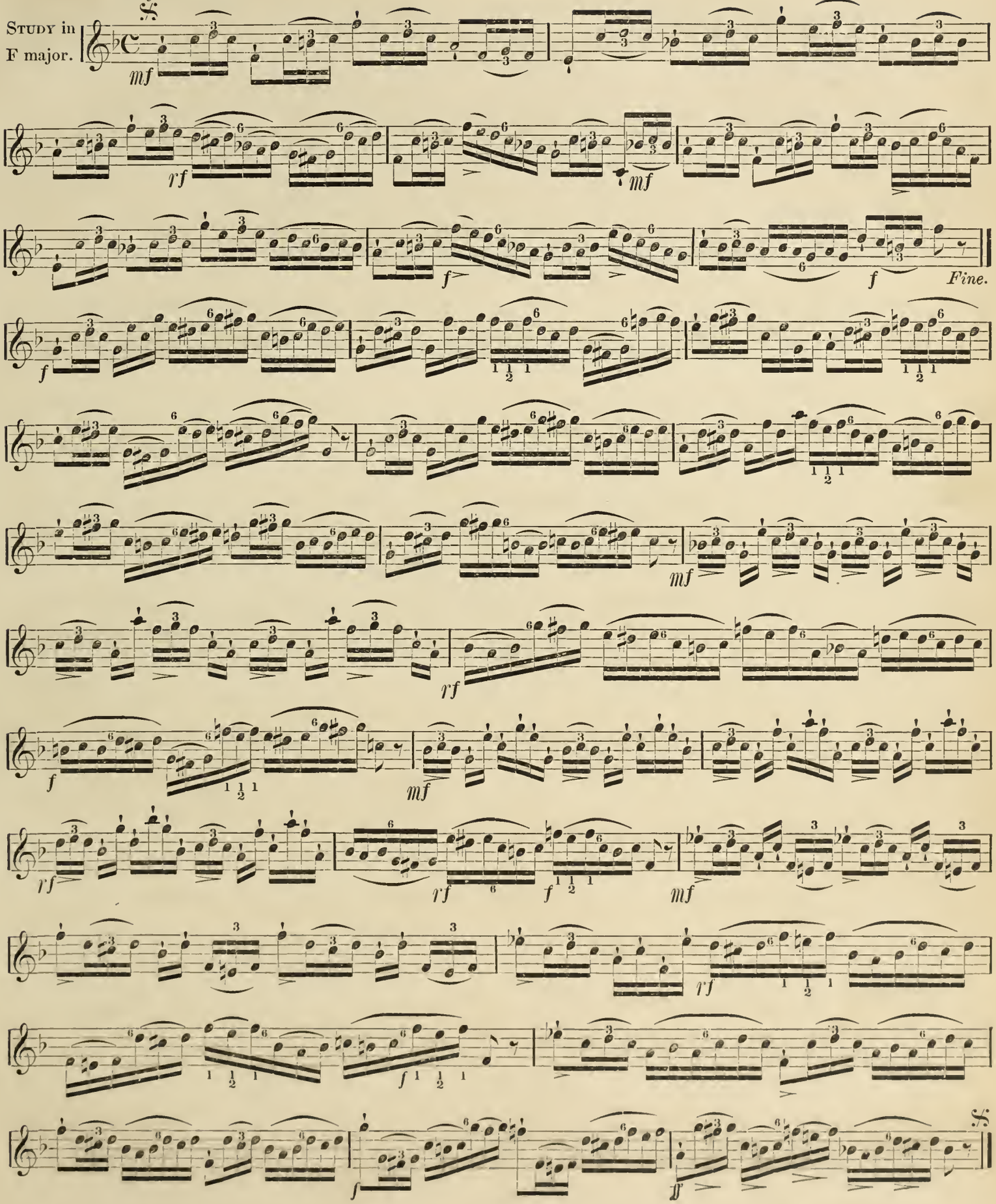
Allegro.

STUDY in G minor.



Allegro moderato.

STUDY in F major.



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